MELODIA

A COURSE IN

SIGHT-SINGING

SOLFEGGIO

BY

SAMUEL W. COLE

AND

LEO R. LEWIS

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MELODIA

A COMPREHENSIVE COURSE IN

SIGHT-SINGING

(SOLFEGGIO)

THE EDUCATIONAL PLAN BY

SAMUEL W. COLE

DIRECTOR OF MUSIC IN THE PUBLIC SCHOOLS OF BROOKLINE, MASS., AND INSTRUCTOR IN THE NEW ENGLAND CONSERVATORY OF MUSIC

THE EXERCISES WRITTEN AND SELECTED BY

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OLIVER DITSON COMPANY

THEODORE PRESSER CO., DISTRIBUTORS

BRYN MAWR, PENNSYLVANIA

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INTRODUCTORY

The Value of Sight-Singing

For at least two centuries training in sight-singing has been recognized in Europe as fundamental to all technical education in music. Americans have seemed to set little store by such training; for, today, the great majority of our professional musicians, not only instrumentalists but also vocalists, need unerring instrumental support in "singing at sight" a part-song or an anthem which has modulations to any except closely related keys, or which abounds in the larger intervals. Obviously, inability to read at sight does not preclude good performance, after familiarity has been gained by instrumental assistance; but probably no one would deny that the possibilities of artistic achievement are infinitely greater when one has acquired the confidence born of genuine ability to sing at sight — which ability may be defined as the power to know the units of rhythm and of relative pitch of any rational musical phrase, and to prove that knowledge by singing it correctly at first sight.

Much Material is Necessary

Many works on sight-singing have been compiled and written for use in the public schools. But the authors of Melodia believe that there is need of more and better graded material for use in conservatories and by private teachers. The present work is an attempt to meet this need. It represents the results of many years' experience, and is based on the belief that, whatever be the method of presenting the elements of the subject, the surest road to growth is through actual performance of a great number of carefully graded tasks.

Confidence Must be Developed

A second fundamental thought has been that a high degree of self-confidence must be developed before one can "stand up and sing" alone at sight a somewhat difficult musical phrase, without other assistance than the sounding of the key-note. Experience has shown that rhythmical problems are quite as often stumbling-blocks to musical students as are tonal problems. Therefore, in Melodia, the first eighty pages, which are written without skips primarily to develop a ready confidence, contain many and varied examples of each of the conventional rhythm-forms; and the most deliberate progressiveness is maintained in the introduction of new difficulties. In a word, it is a feature of Melodia that early emphasis is laid upon rhythmical problems.

The Treatment of Large Intervals

In the treatment of the larger intervals there is also a departure from the conventional procedure. Instead of taking them in the order of small to great, the octave is first presented, because experience shows that it is the only "skip" definitely recognized as such by most beginners. The sevenths, sixths, etc., are then presented both in their relation to the octave and as composites of the steps and half-steps with which the student is already thoroughly familiar.

General Features of Melodia

A glance at the headings of the successive Series will indicate in detail the comprehensiveness of the plan. The following general points may be noted:

1, The typographical arrangement is such that a very large amount of material is brought within comparatively narrow limits;

2, The normal compass of *average* voices (an octave and five notes from low A) is seldom exceeded;

3, Nearly one-half of the unison exercises are written in the bass clef, thus forcing sopranos and altos to become familiar with that clef;

4, The two-part exercises are all written so that they may be inverted, the bass being made the tune, and the tune the bass; or they may be sung by male voices only or by female voices only; thus, each two-part page represents two pages of practice material;

5, Again, the two-part exercises are adapted to use by teacher with pupil in private vocal lessons;

6, Since all indications of phrasing are lacking, opportunity is offered for constructive work of the highest educational value.

Individual Work Essential

It is expected that, even when the book is studied in large classes, much work in individual reading will be required by the Instructor; for, after all, no one has fully mastered sight-singing who cannot sing alone, while beating time after the conventional forms.

As a special—and, perhaps, novel—help in developing the sense of individual independence in ensemble, there have been included, in Series I, exercises which may be sung simultaneously. Cases of this sort are indicated in connection with each of the respective exercises. Thus I 233 may be sung with I 243, I 246 with I 263, etc. Some teachers believe so fully in this method of developing independence that they cause exercises in the same key, and with the same number of measures, to be sung together, without regard to the tone-content of the exercises. This practice, artistically unjustifiable, may have, in moderate use, educational value.

The Goal of Melodia

Melodia undertakes to prepare students to meet the most difficult tasks in pitch and rhythm set by masters of choral composition. If suggestions of phrases from some of the masters have occasionally been incorporated in the original exercises, the reader may be willing to waive a charge of unjustifiable appropriation, in view of the specific object of the whole work.

The Modulatory Studies

Pages 76 to 80 contain Modulatory Exercises, some of which may well be studied earlier than their position in the book would indicate. The relationship between the objective keys and the tonic is indicated by Roman numerals,—capitals for major keys and small capitals for minor keys. Thus, "To II" means that the exercise illustrates modulation to the minor key based on its super-tonic of the prevailing scale—to D minor, if the piece is in C major. Such an exercise may well be studied in connection with any earlier exercise which modulates to any similarly related key—to F-sharp minor from E major, for instance. Reference to these exercises is occasionally made in the earlier pages of Series IV; but the teacher may best judge whether more detailed study of key-relationship is desirable.

Matters of Notation.

There has been no attempt to preserve absolute uniformity as to the details of notation throughout the book. On the contrary, it has been deemed wise to present a variety of forms and usages, in order to accustom the student to the practices of various authors and editors.

A word is necessary as to the insertion of clefs and the use of bars, which features, on casual view, might appear to be unsystematic and needlessly unconventional. As a matter of fact, considerations of brevity have prompted several departures from the established usage. For the guidance of the singer, however, but a single direction is necessary: **the prevailing key-signature and time-signature are not cancelled unless a clef or the regular double-bar [‖] is inserted.** The double-thin-bar [‖] is therefore not to be regarded as necessitating a new indication of key or time. The time-signature may change while the key-signature remains. The regular double-bar appears where either a clef or a *key*-signature is changed. The meaning of the single-thick-bar [**|**] or the double-thick-bar [**‖**], as in the Modulatory Exercises and in connection with repeat-signs, is, in the respective cases, obvious.

THE SOURCES OF THE SELECTED EXERCISES

The authorship of the selected exercises and of the excerpts, is indicated by letters following the respective numbers. An asterisk shows that some modification other than transposition has been made, but not such as to impair the original character. Below is a key to the indications of the letters. All exercises not so marked have been written for this book.

Ad T. Anderton [1836-]
Ab D. F. E. Auber [1782-1871]
Bh J. S. Bach [1685-1750]
Be L. van Beethoven [1770-1827]
Bt A. Bertalotti [1665-1730(?)]
Bn H. Bönicke [1821-1879]
Br J. Brahms [1833-1897]
Cl G. Carulli [1800-1877]
Cb E. Chabrier [1842-1894]
Ck G. W. Chadwick [1854-]
Ch L. Cherubini [1760-1842]
Cn P. Cornelius [1824-1874]
Du F. Durante [1684-1755]
Fi C. H. Fischer [1800-1875(?)]
Fr C. Franck [1822-1890]
Gn C. F. Gounod [1818-1893]
Hd G. F. Händel [1685-1759]
Hr H. L. Hasler [1564-1612]
Hs J. A. Hasse [1699-1783]
Hn J. Haydn [1732-1809]
Hg J. Higgs [1829-1902]
Kb J. P. Kirnberger [1721-1783]
La H. F. Langlé [1741-1807]
Ls O. Lasso [1532-1594]
Lm H. Lemoine [1786-1854]
Lo L. Leo [1694-1756]
Lw C Löwe [1796-1869]
Mn F. Mendelssohn [1809-1847]
Mi J. Minard [1845(?)-]
Mz W. A. Mozart [1756-1791]
Na J. Nares [1715-1783]
Pa A. Panseron [1796-1859]
Py C. H. H. Parry [1848-]
Rd J. J. Rodolphe [1730-1812]
Rs G. Rossini [1792-1868]
Sb J. N. Schelble [1789-1837]
Sn F. Schneider [1786-1853]
Sm R. Schumann [1810-1856]
St J. A. Steffani [1726-1800(?)]
Ts W. Tschirch [1818-1892]
Vd G. Verdi [1813-1901]
Wg R. Wagner [1813-1883]
Wb S. Webbe [1740-1816]
Wn B. Widmann [1820-]
Wll F. Wüllner [1832-1902]

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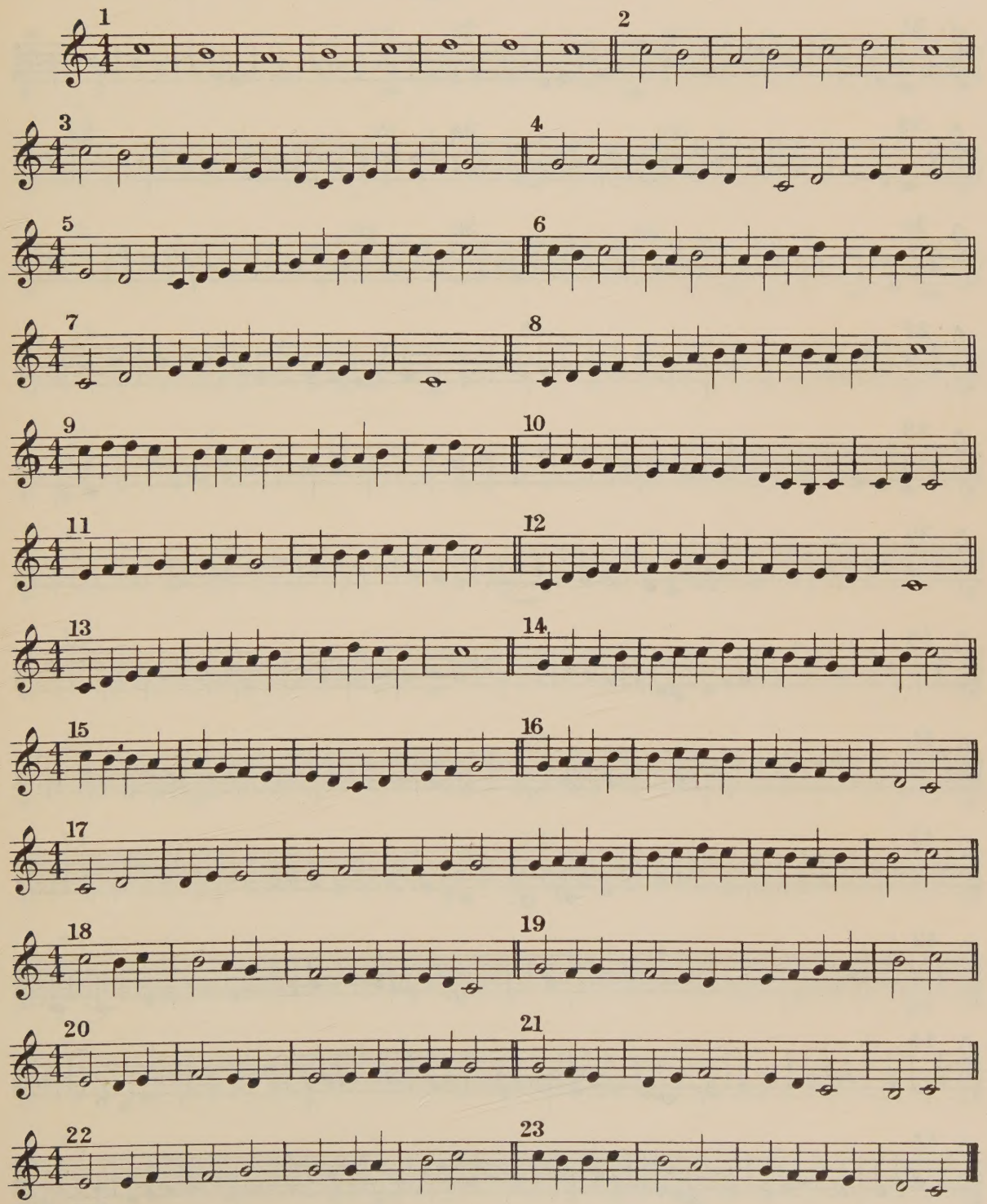
MELODIA - BOOK I

FIRST SERIES

One-part diatonic exercises in step-wise melody — G and F clefs — All major keys to B and D-flat inclusive — All representations of notes and rests of whole-beat length and multiples thereof — Elementary presentation of the divided beat



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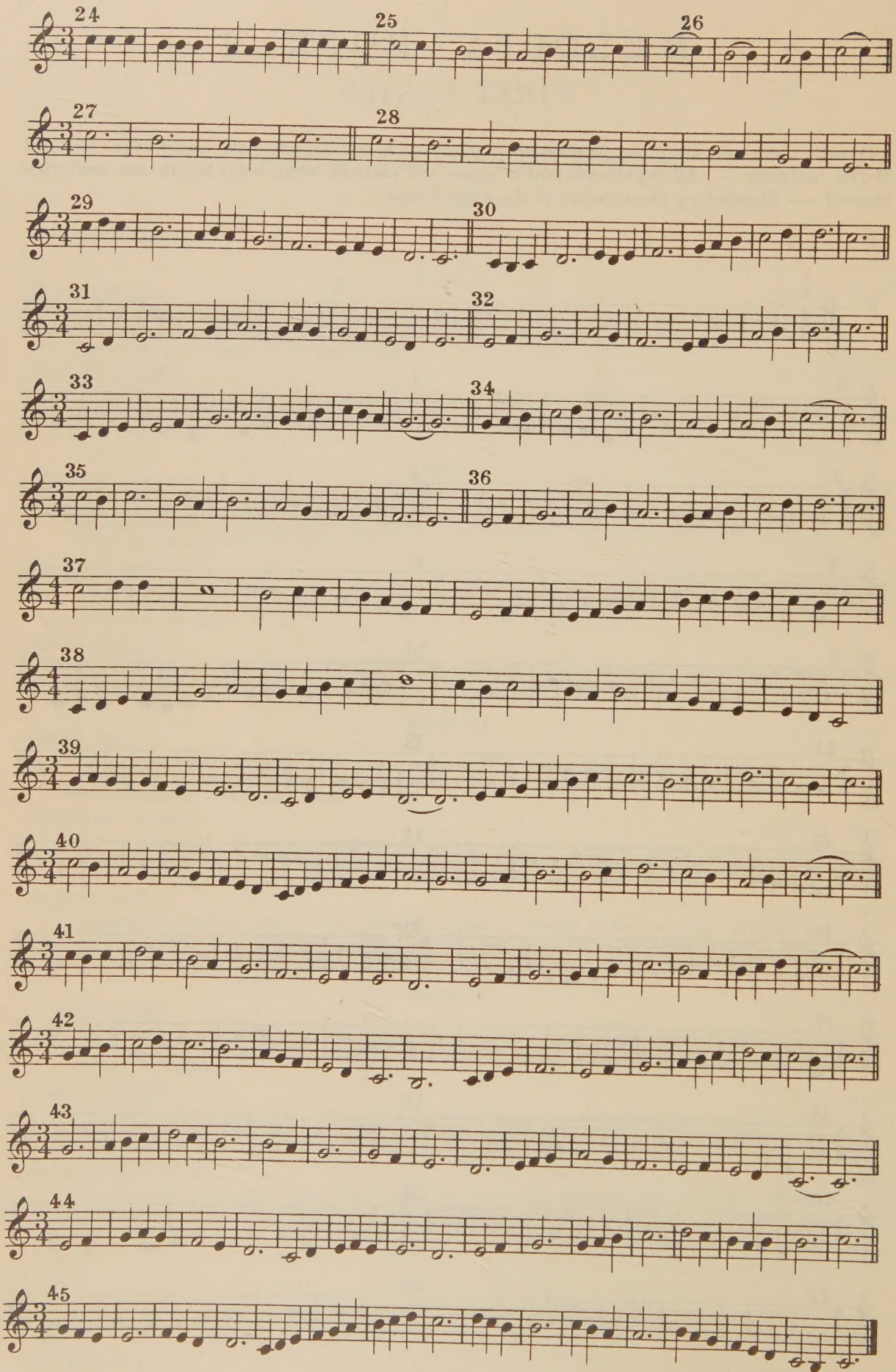

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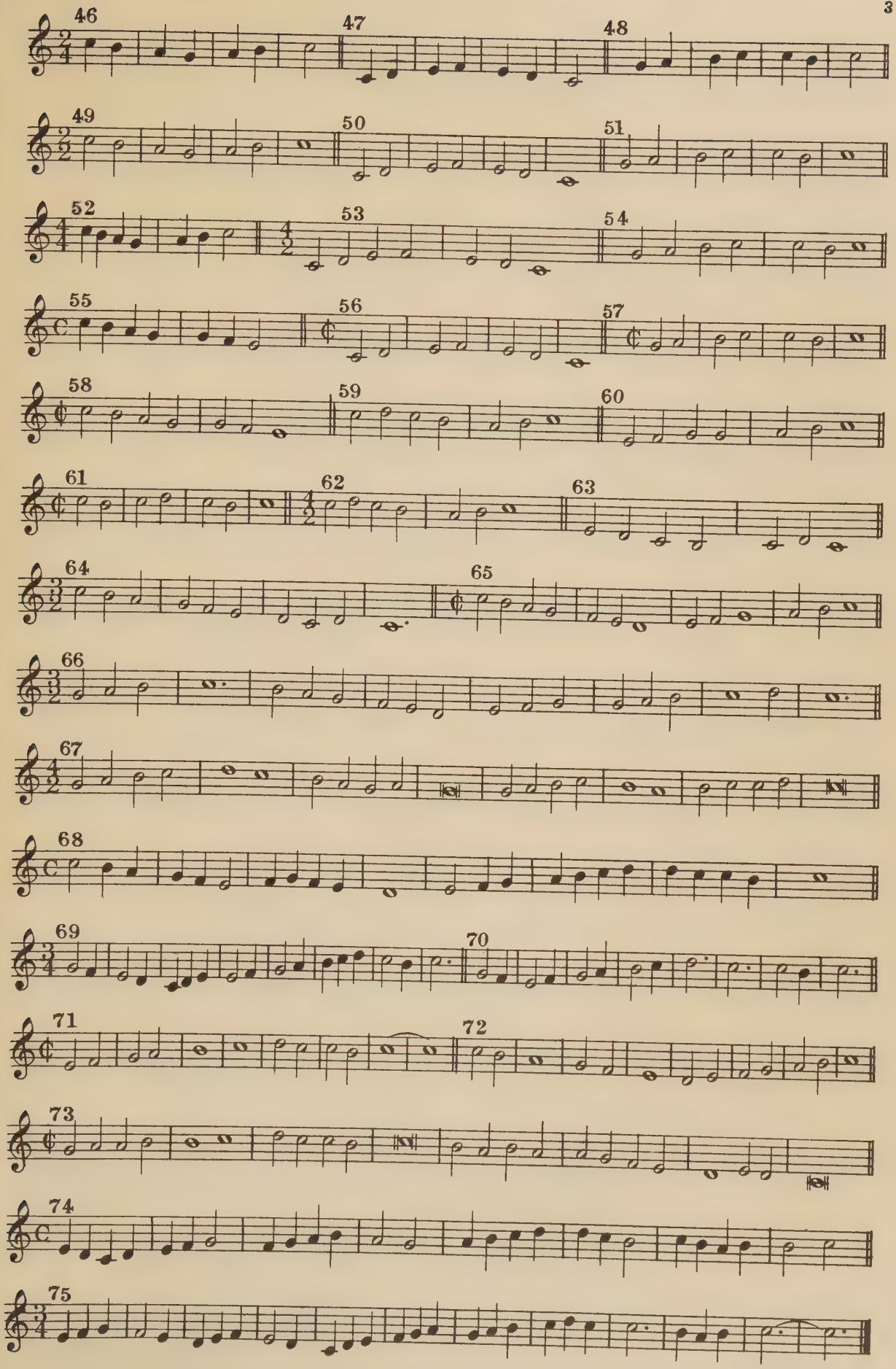

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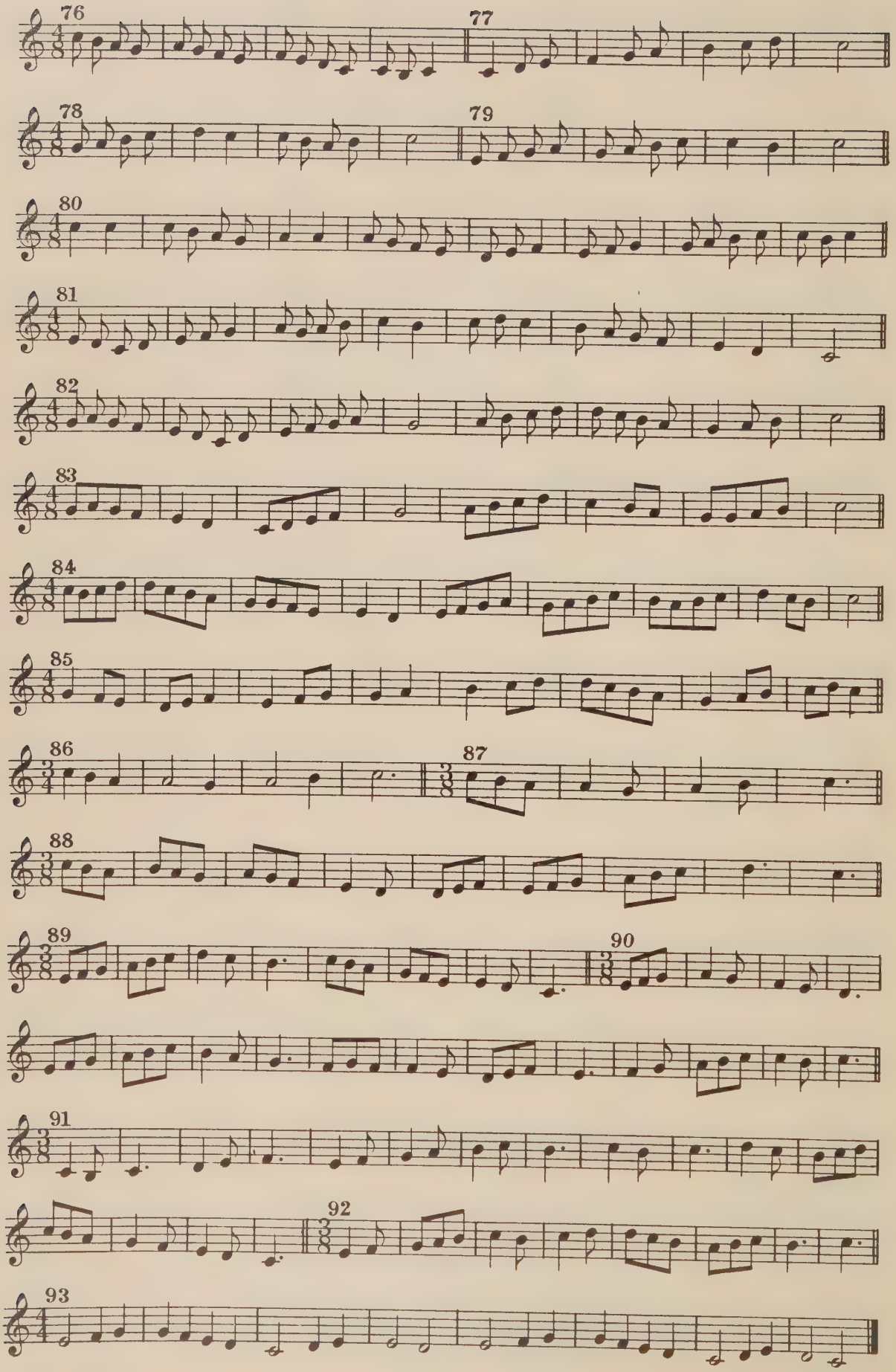

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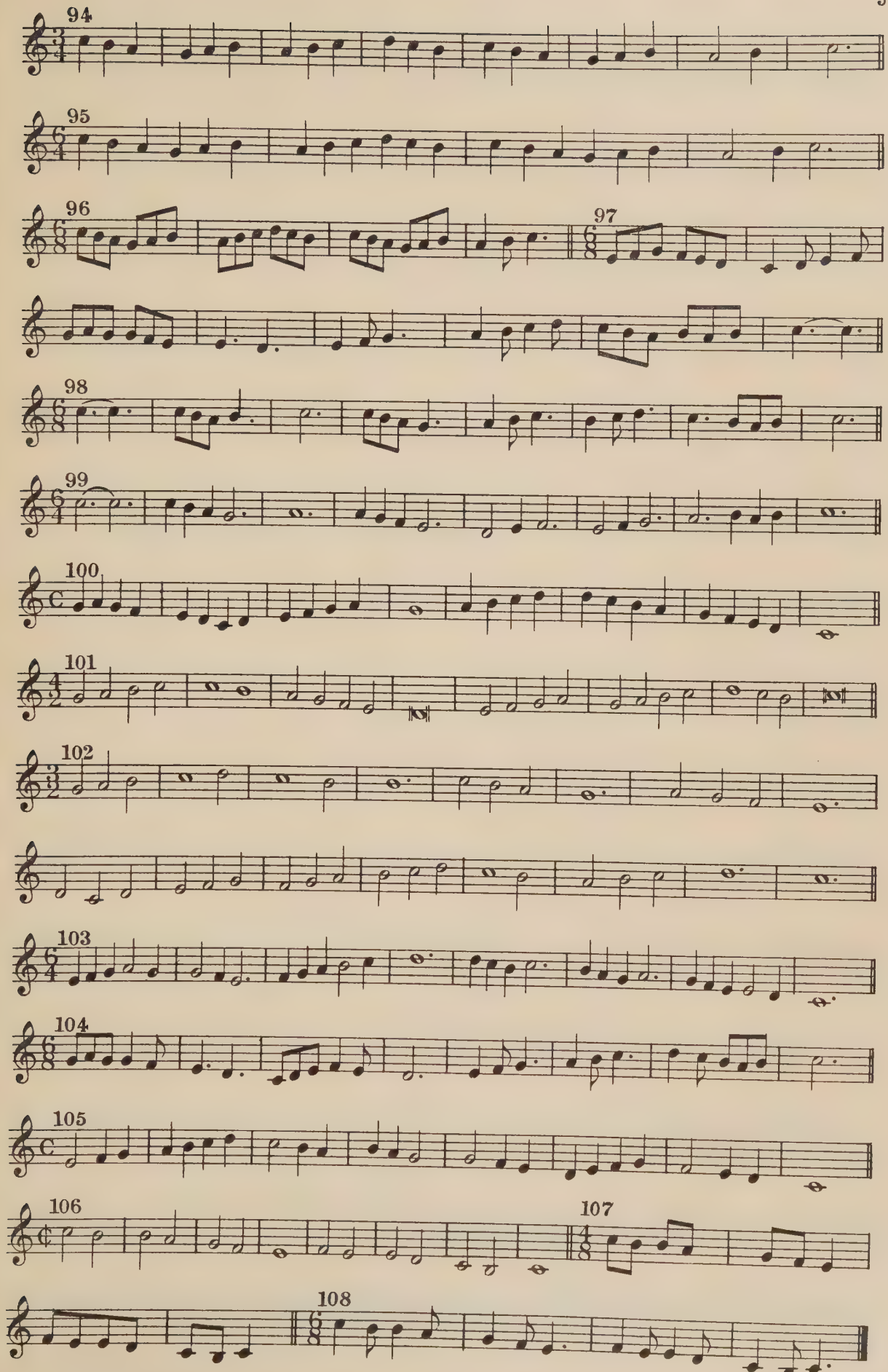

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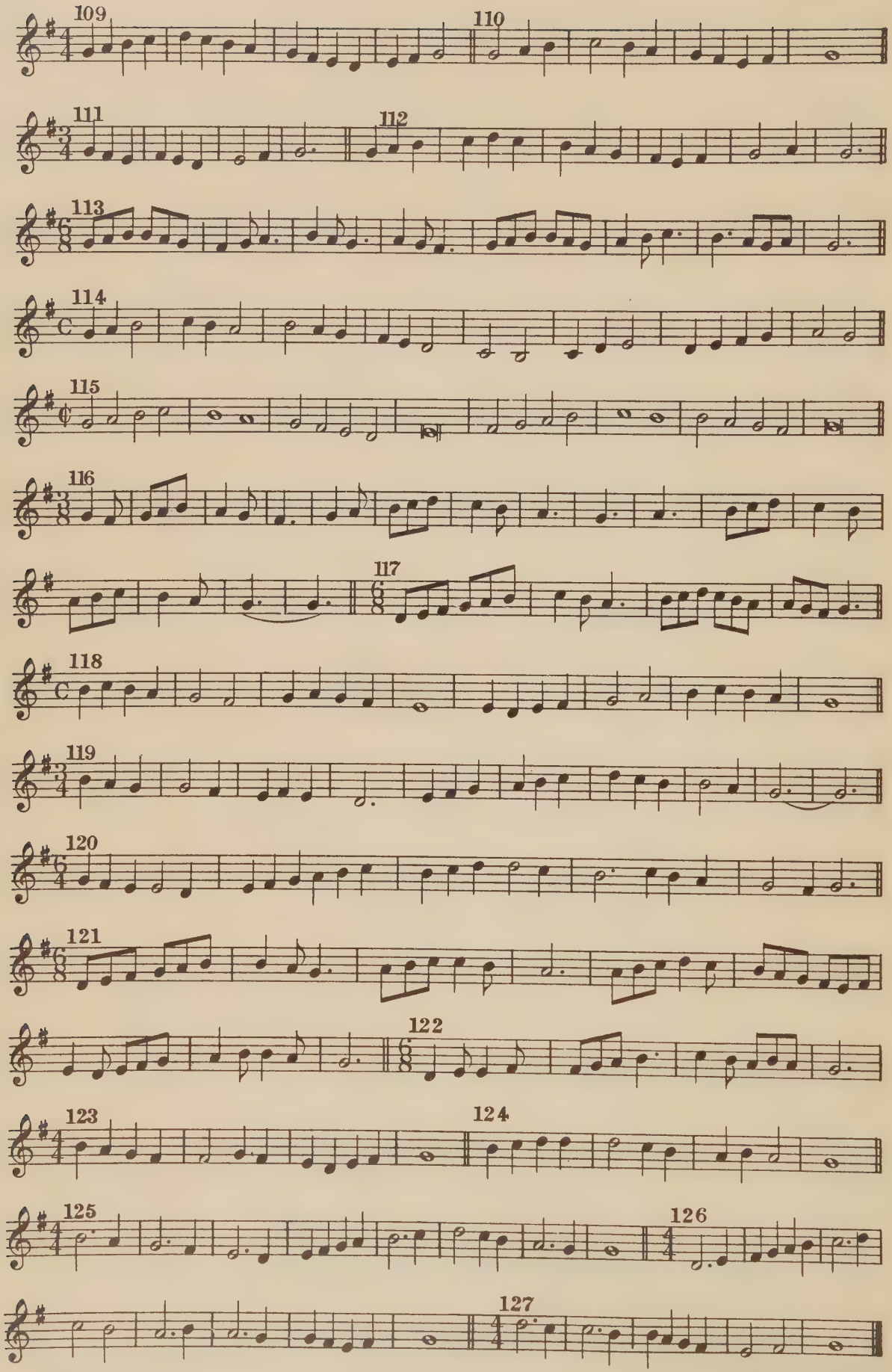

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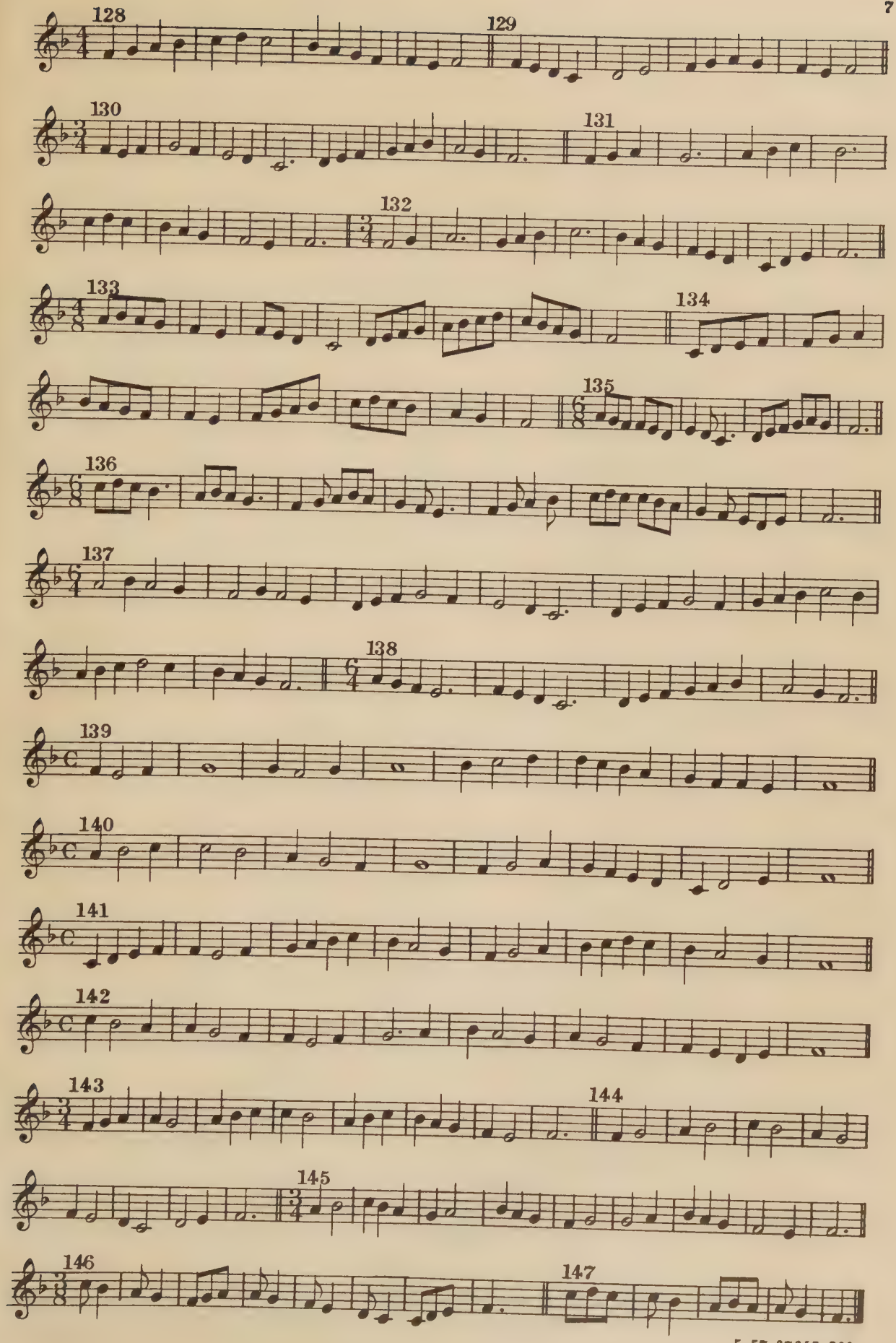

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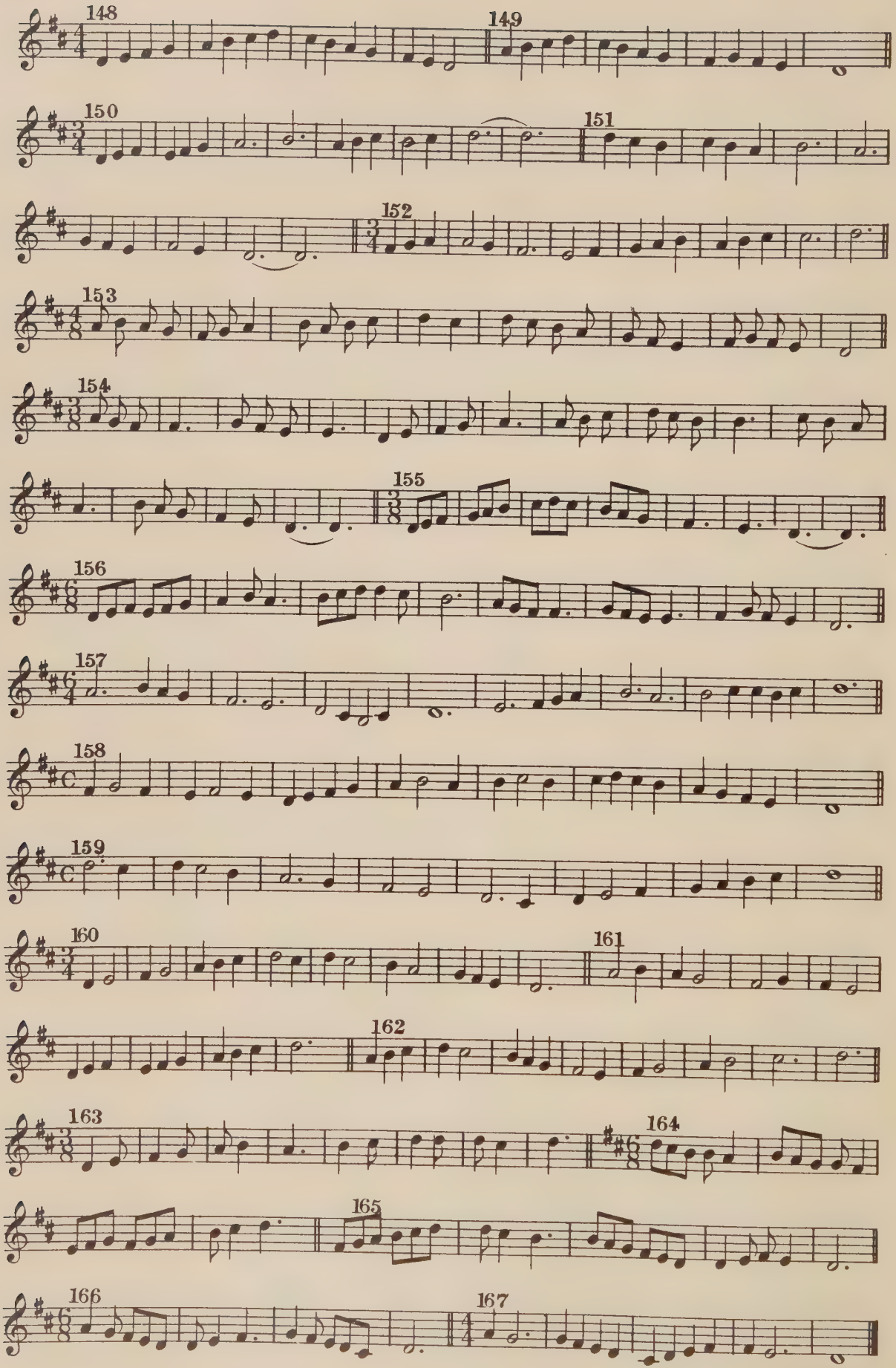

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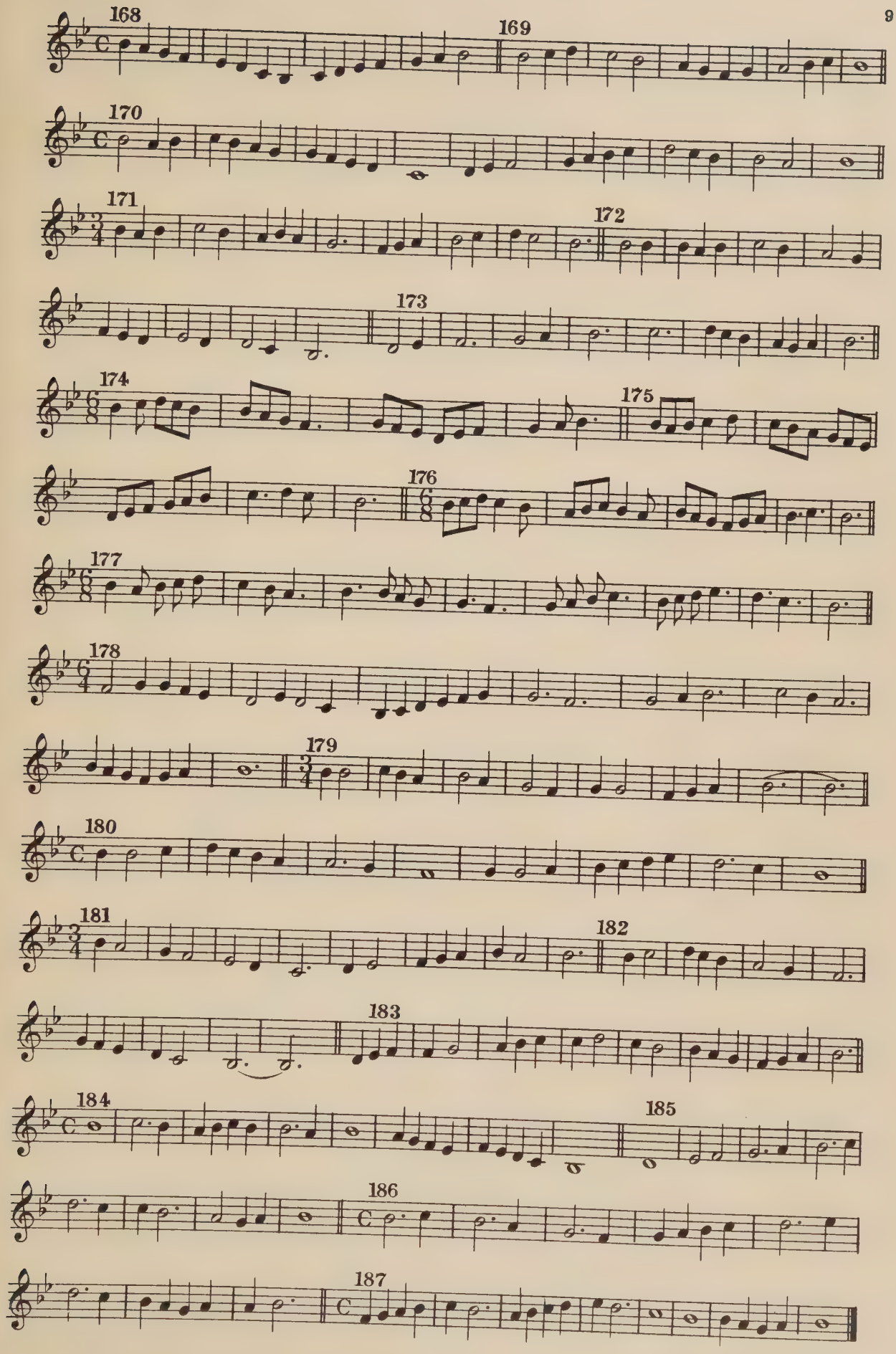

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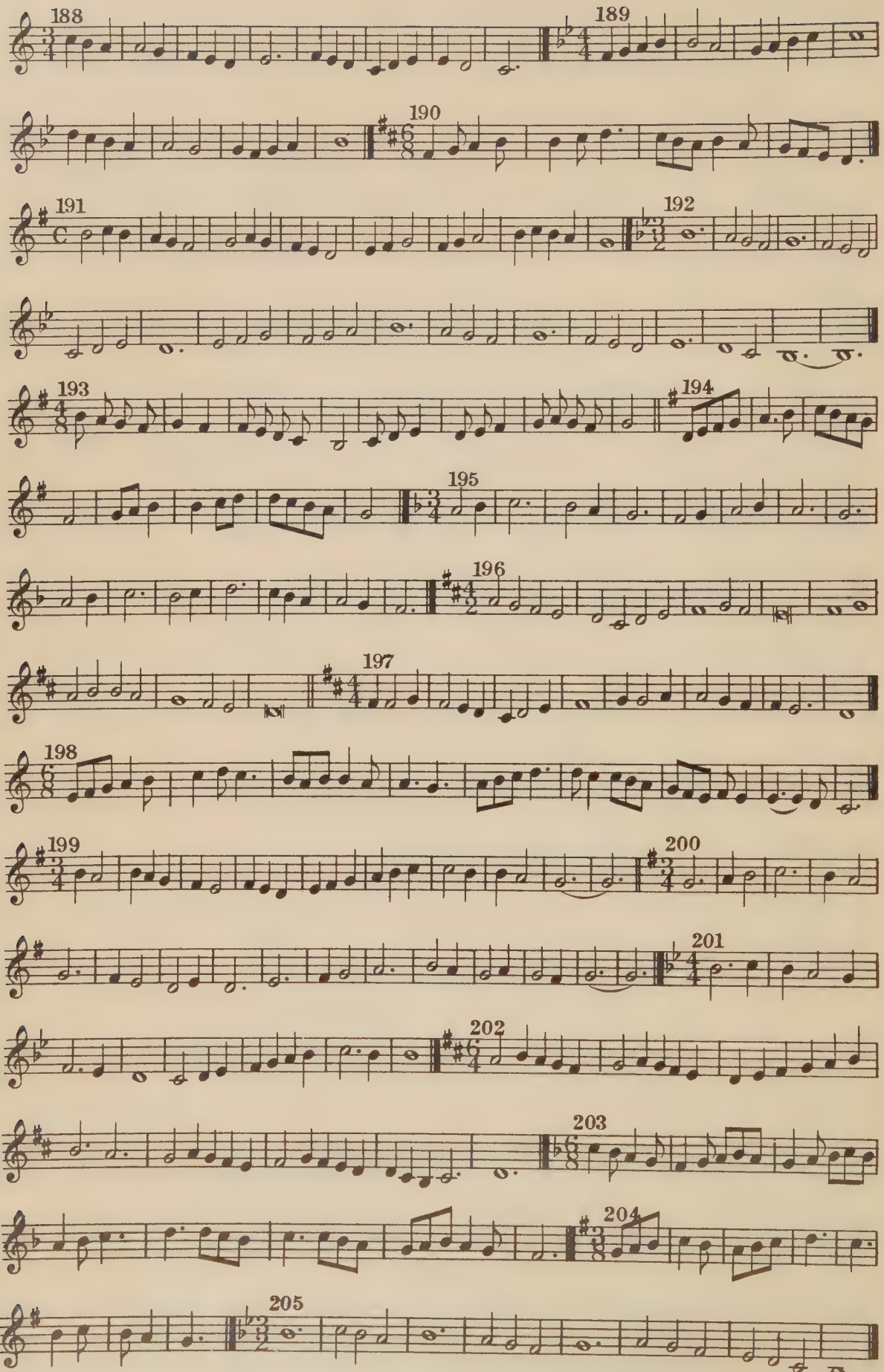
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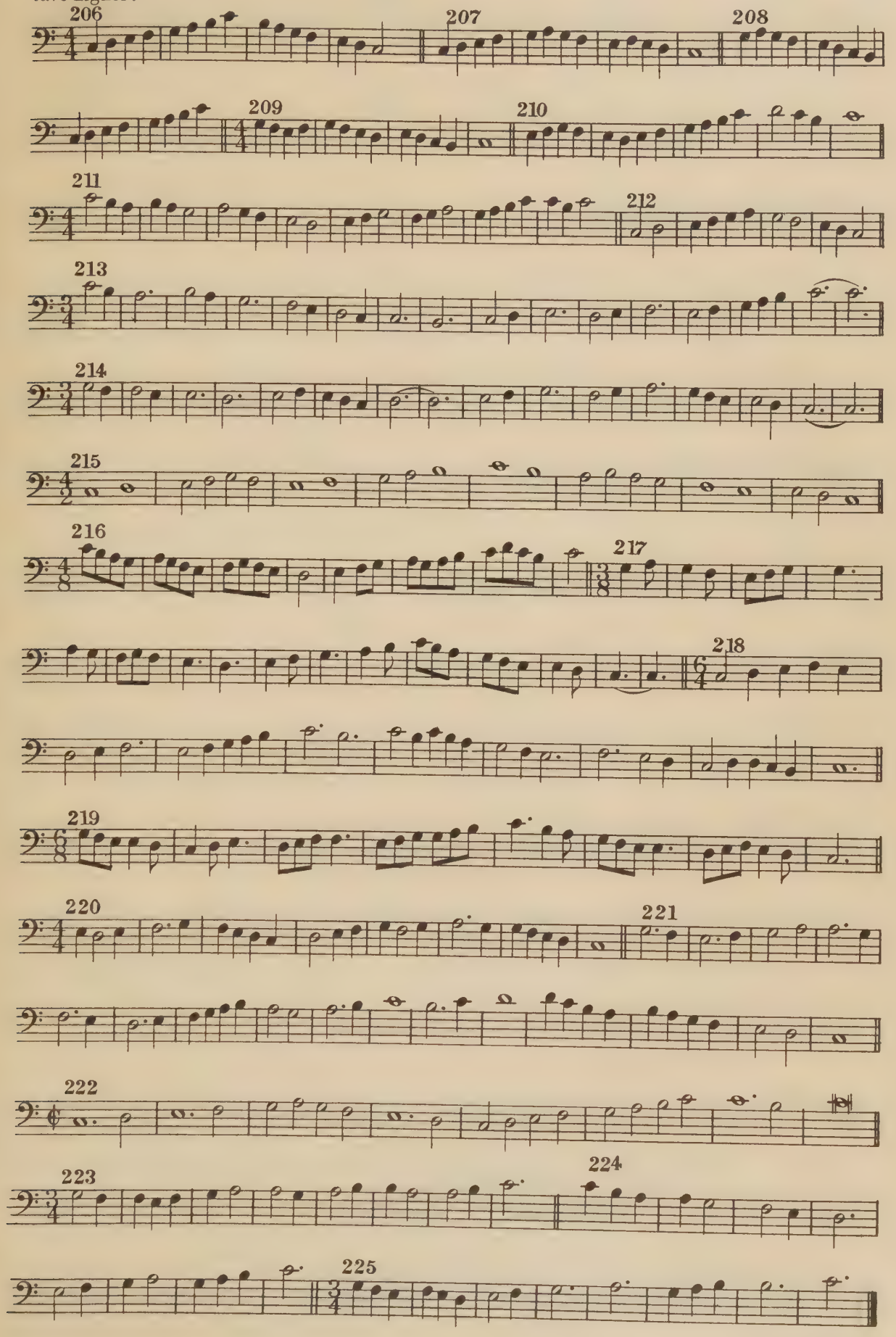
All Unison Bass Exercises are to be sung by all singers, the Sopranos and Altos sounding, of course, an octave higher.



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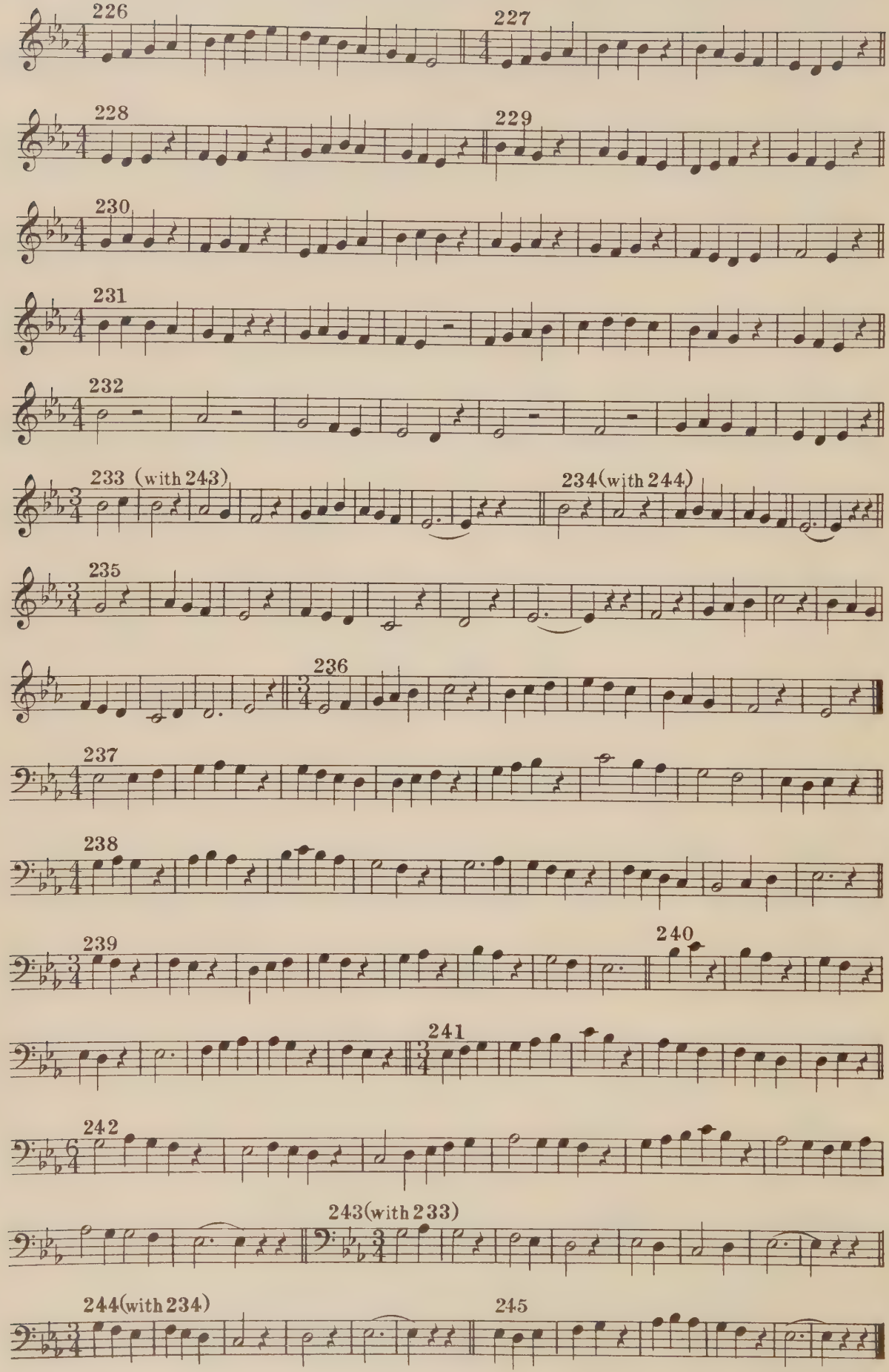
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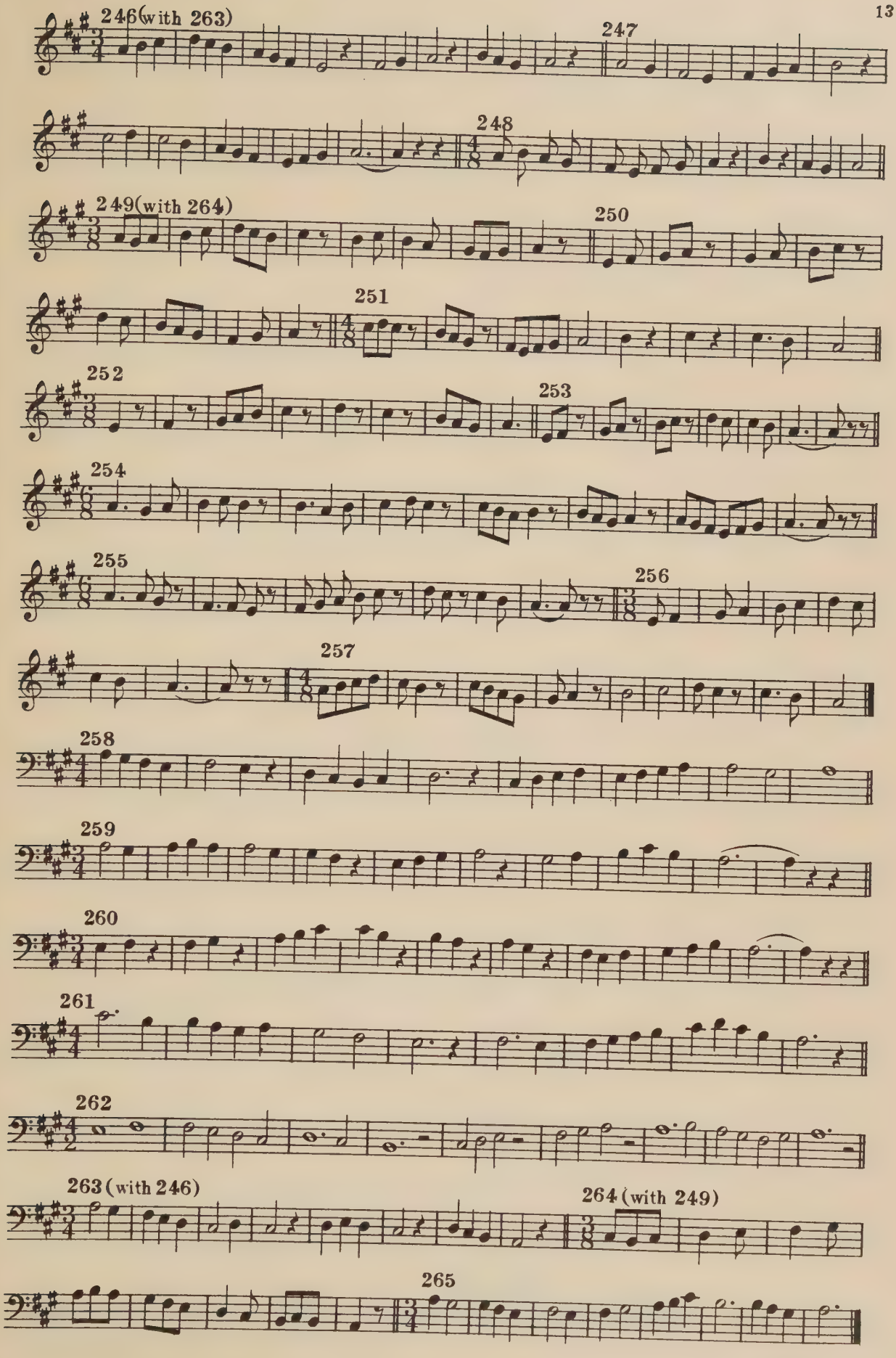
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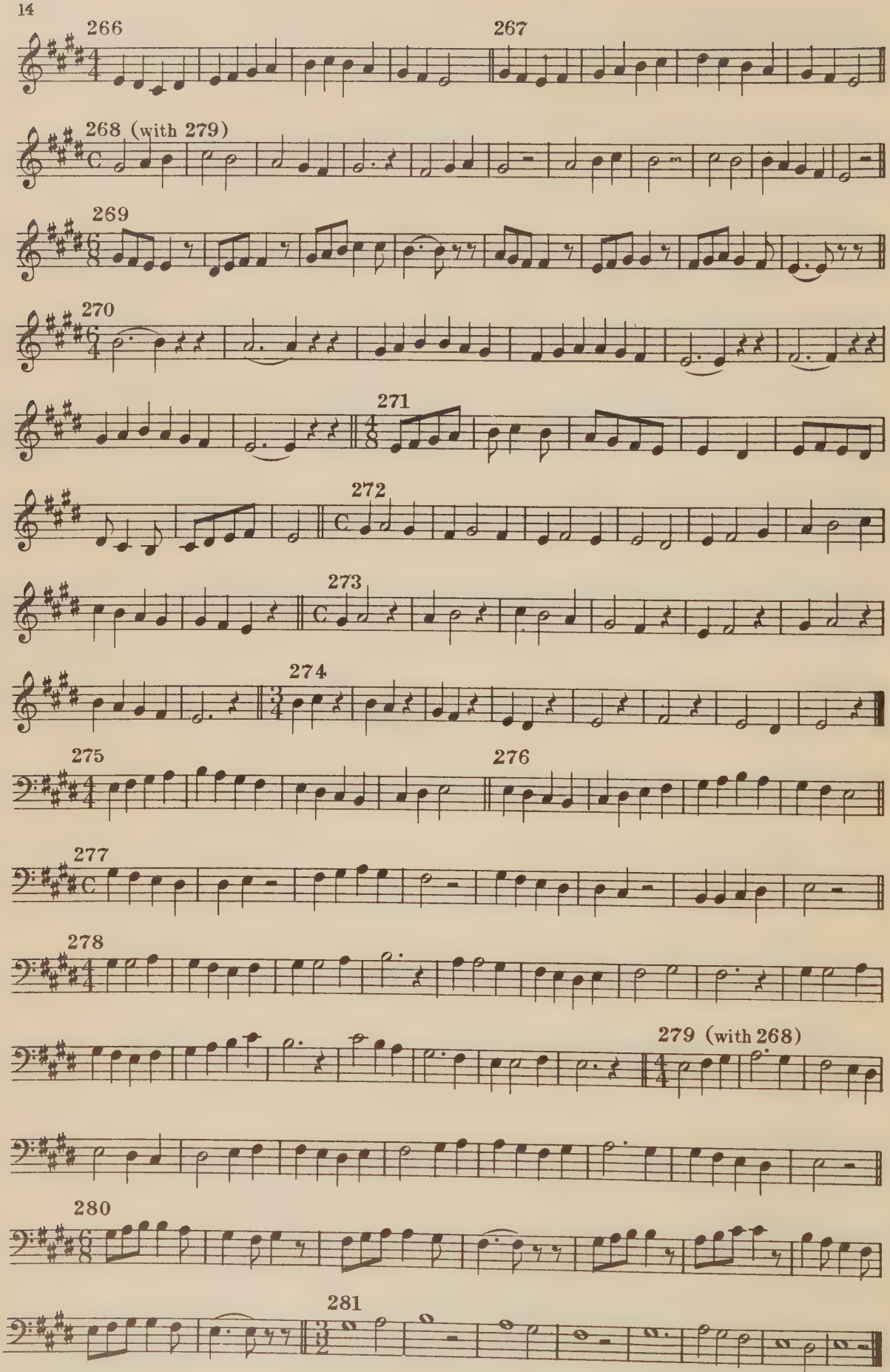
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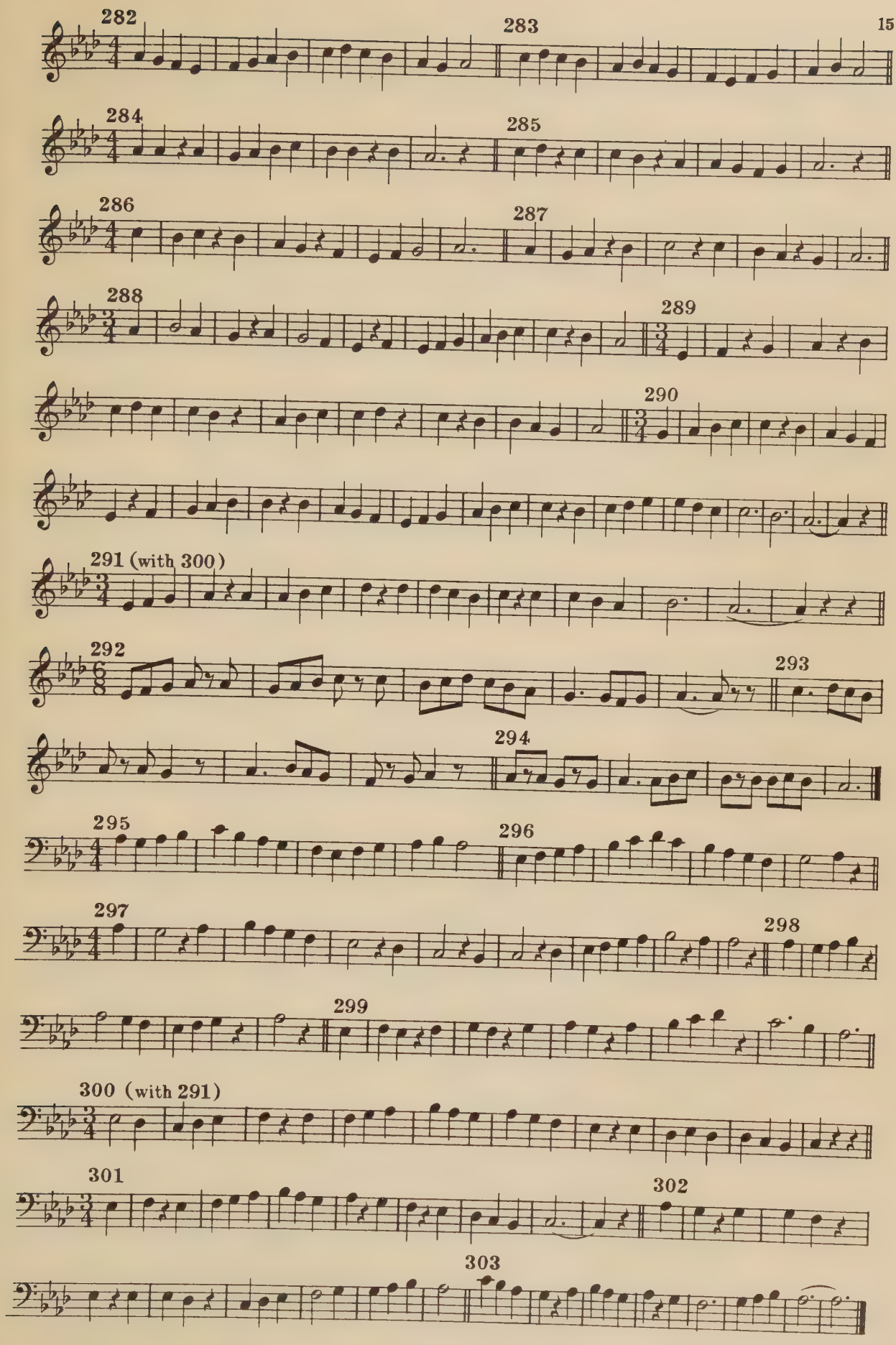

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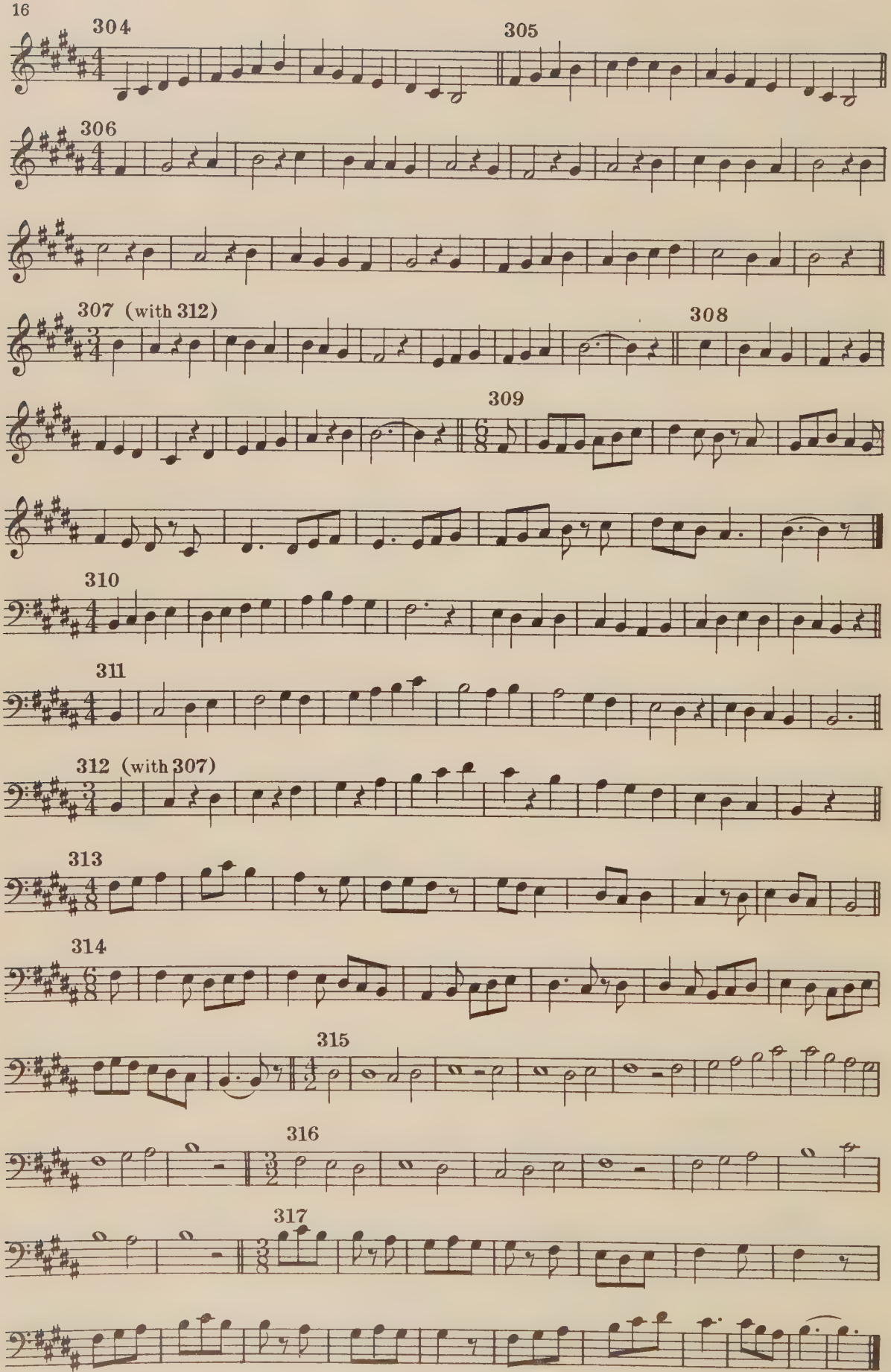
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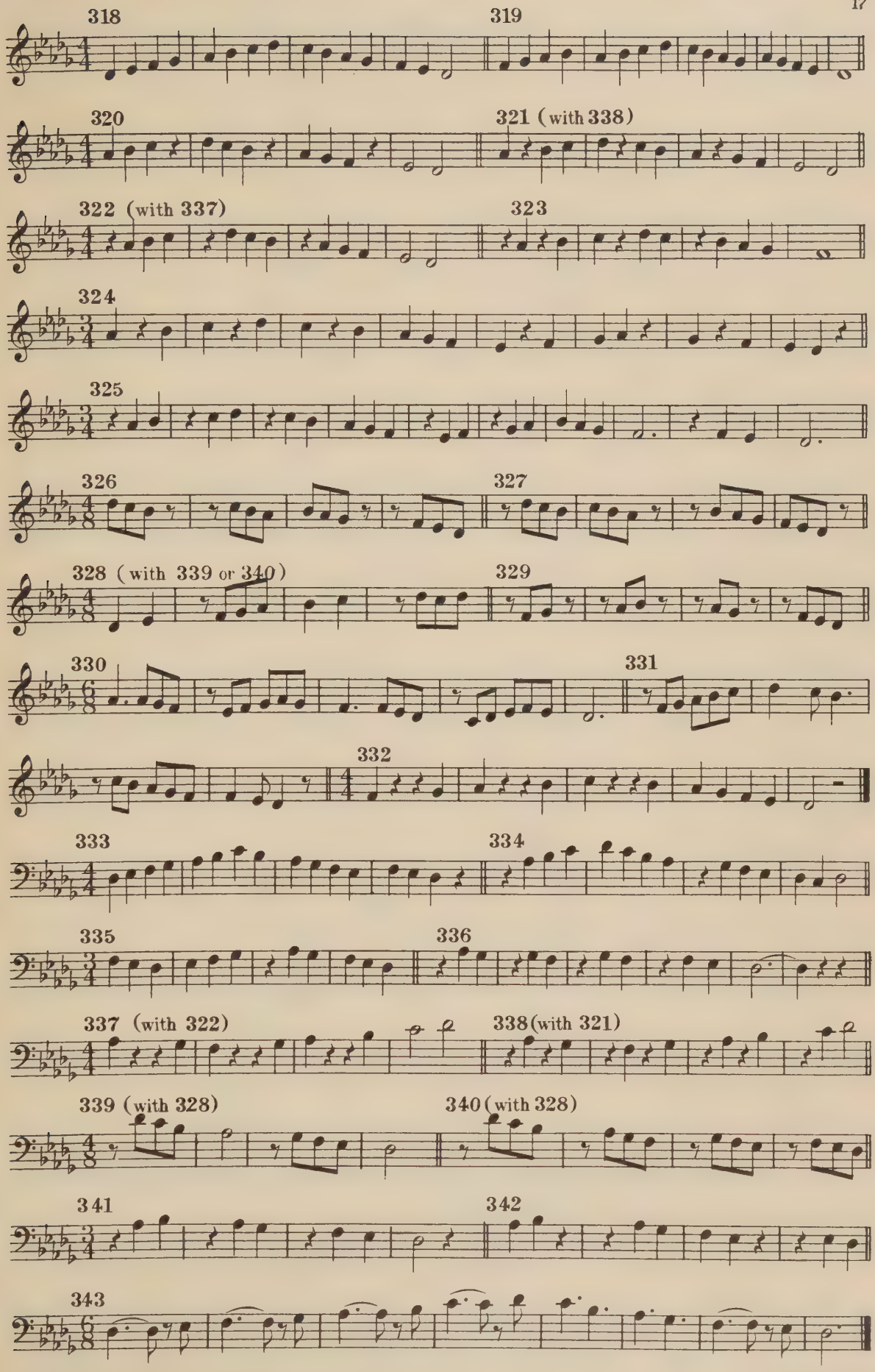

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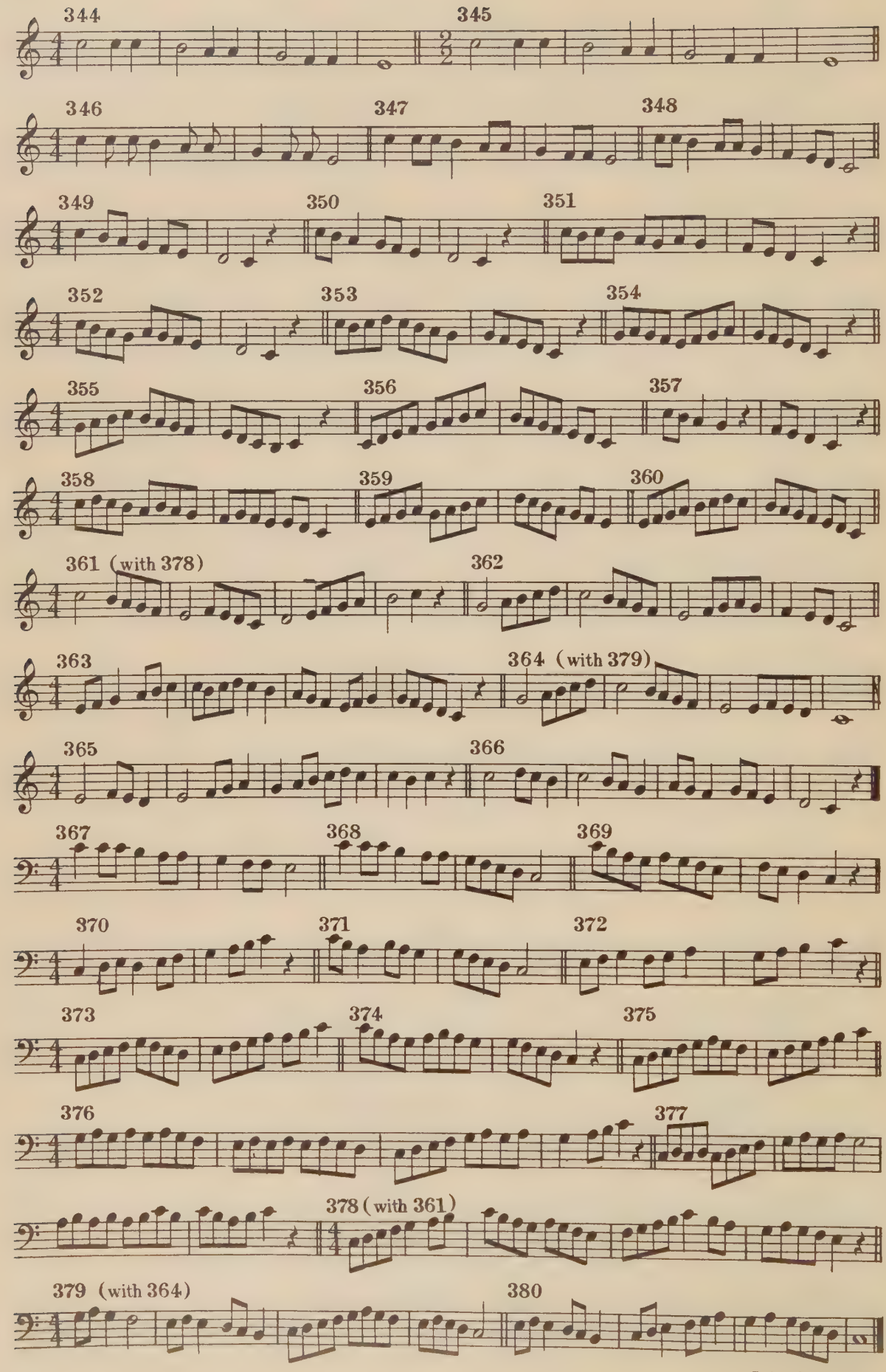
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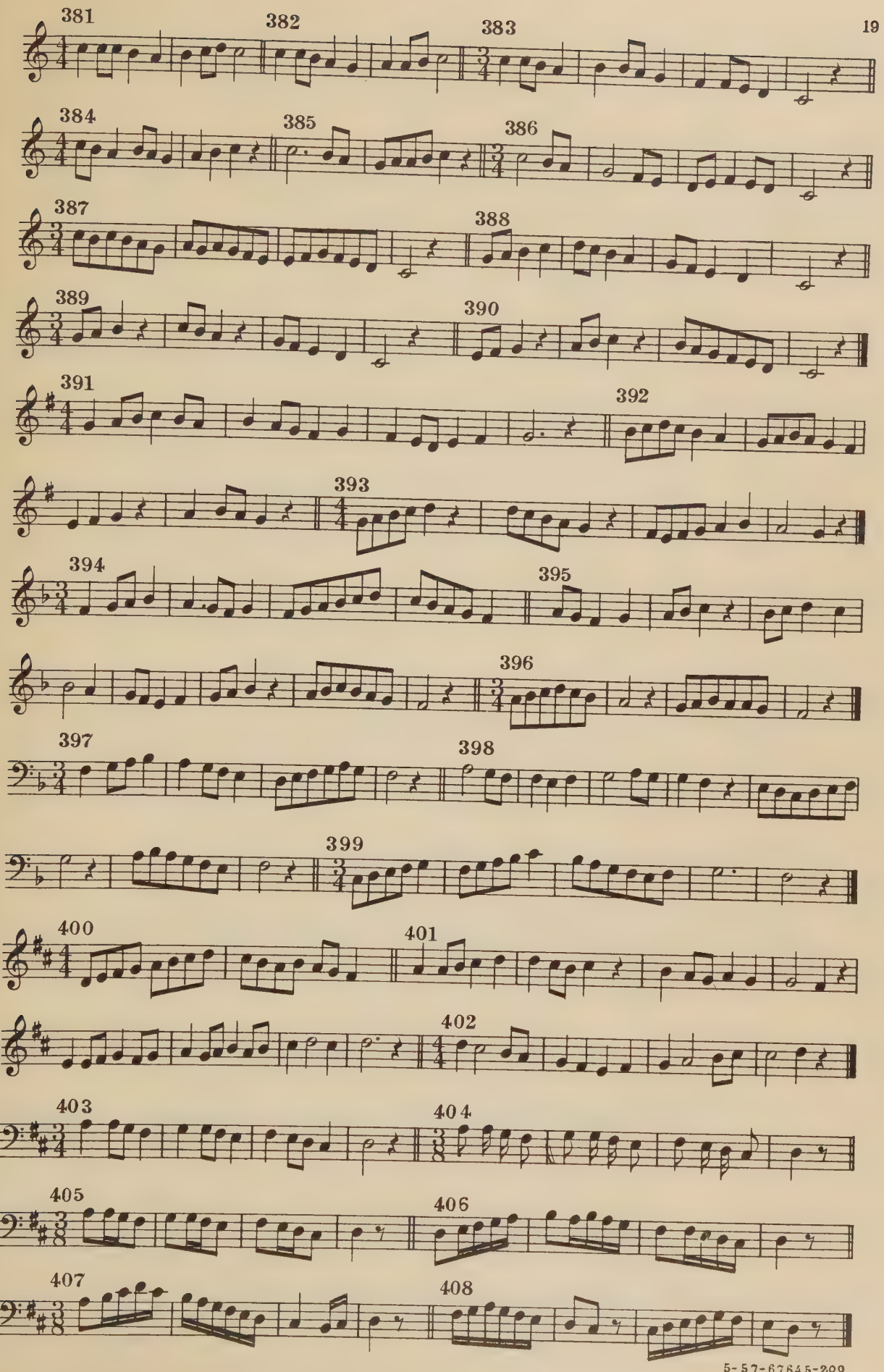

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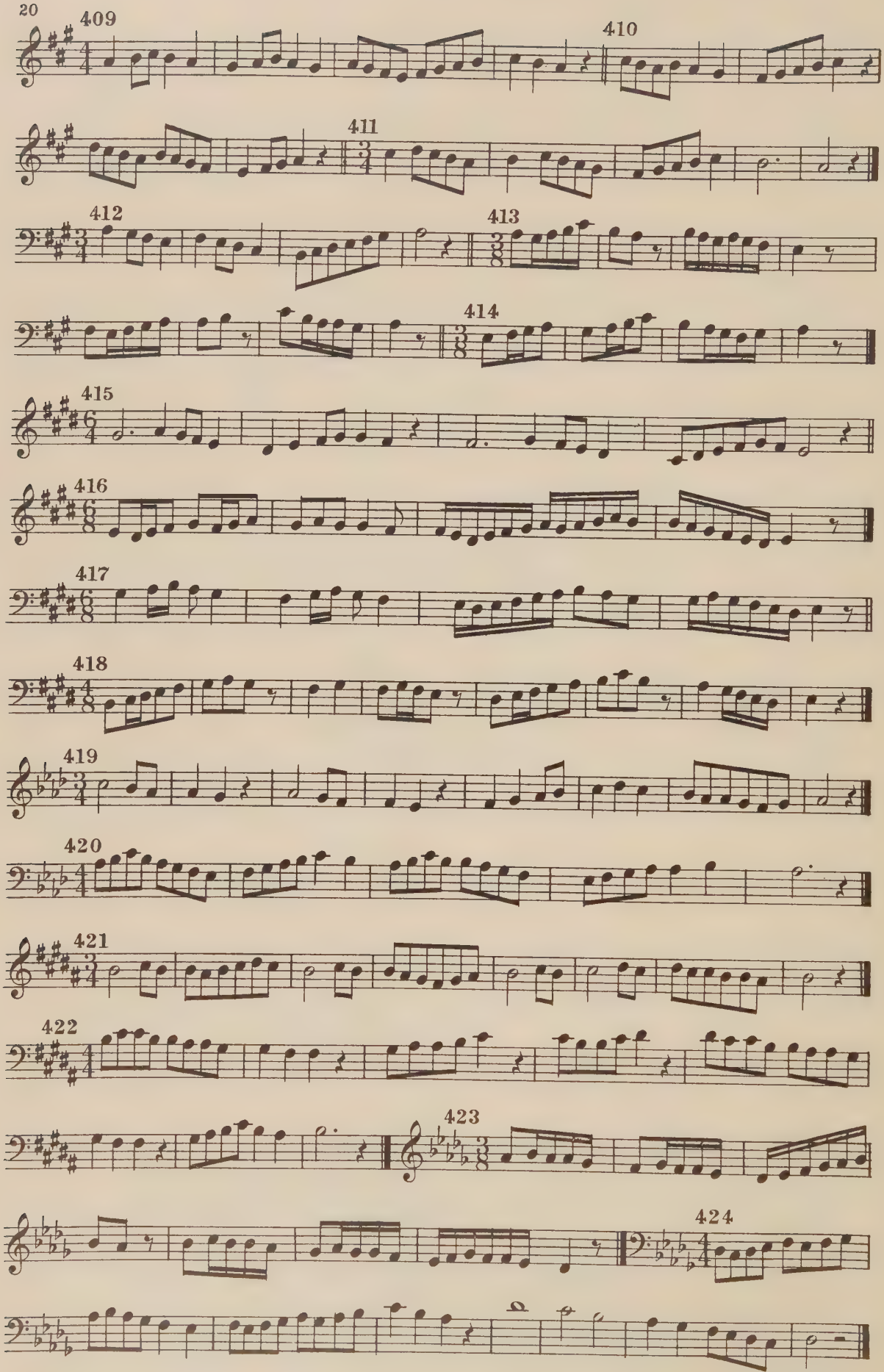
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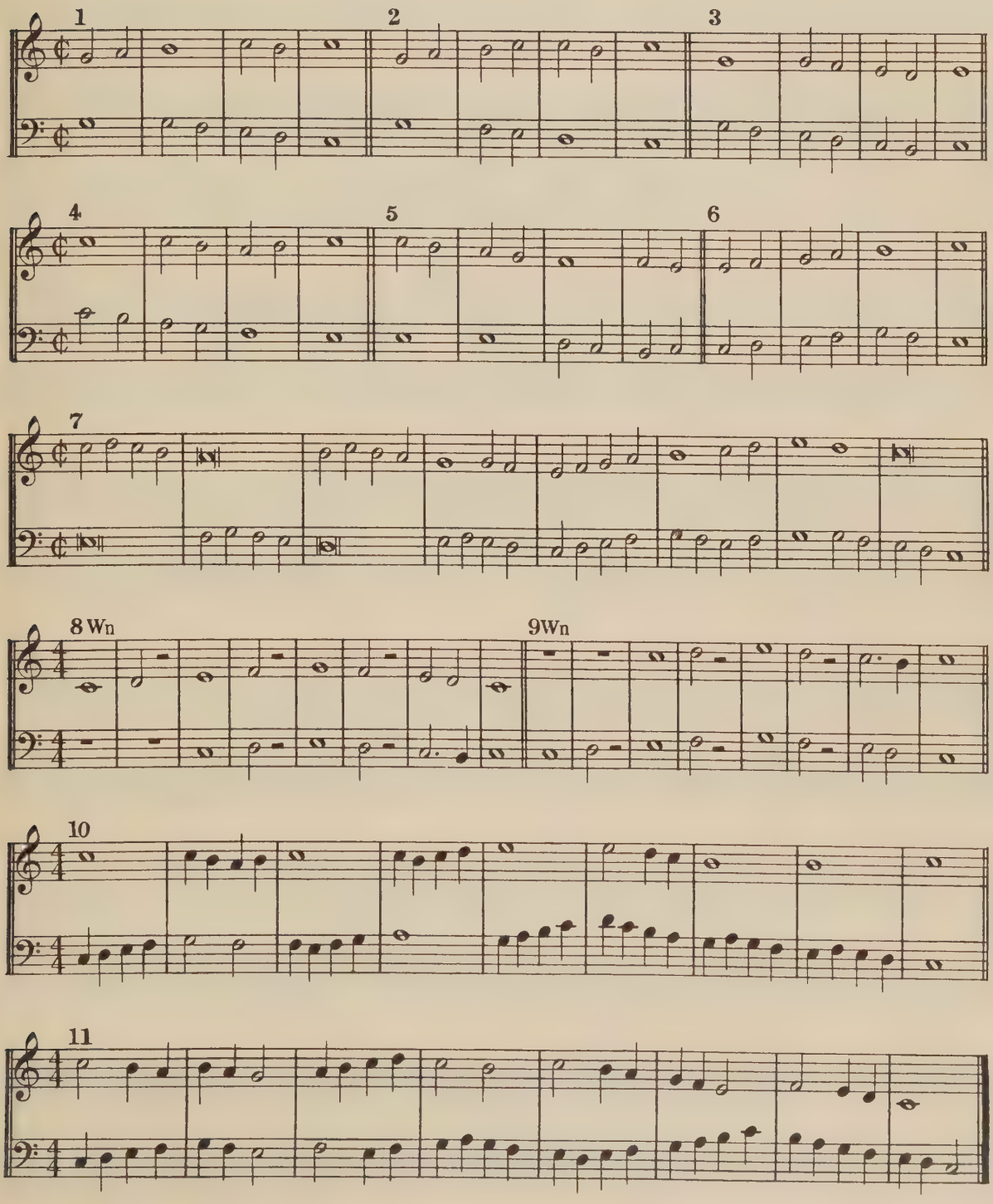
SECOND SERIES

Two-part diatonic exercises in step-wise melody — Keys to B and to D-flat inclusive — All representations of notes as in Series I, with greater variety and length of rests — The divided beat in fuller presentation



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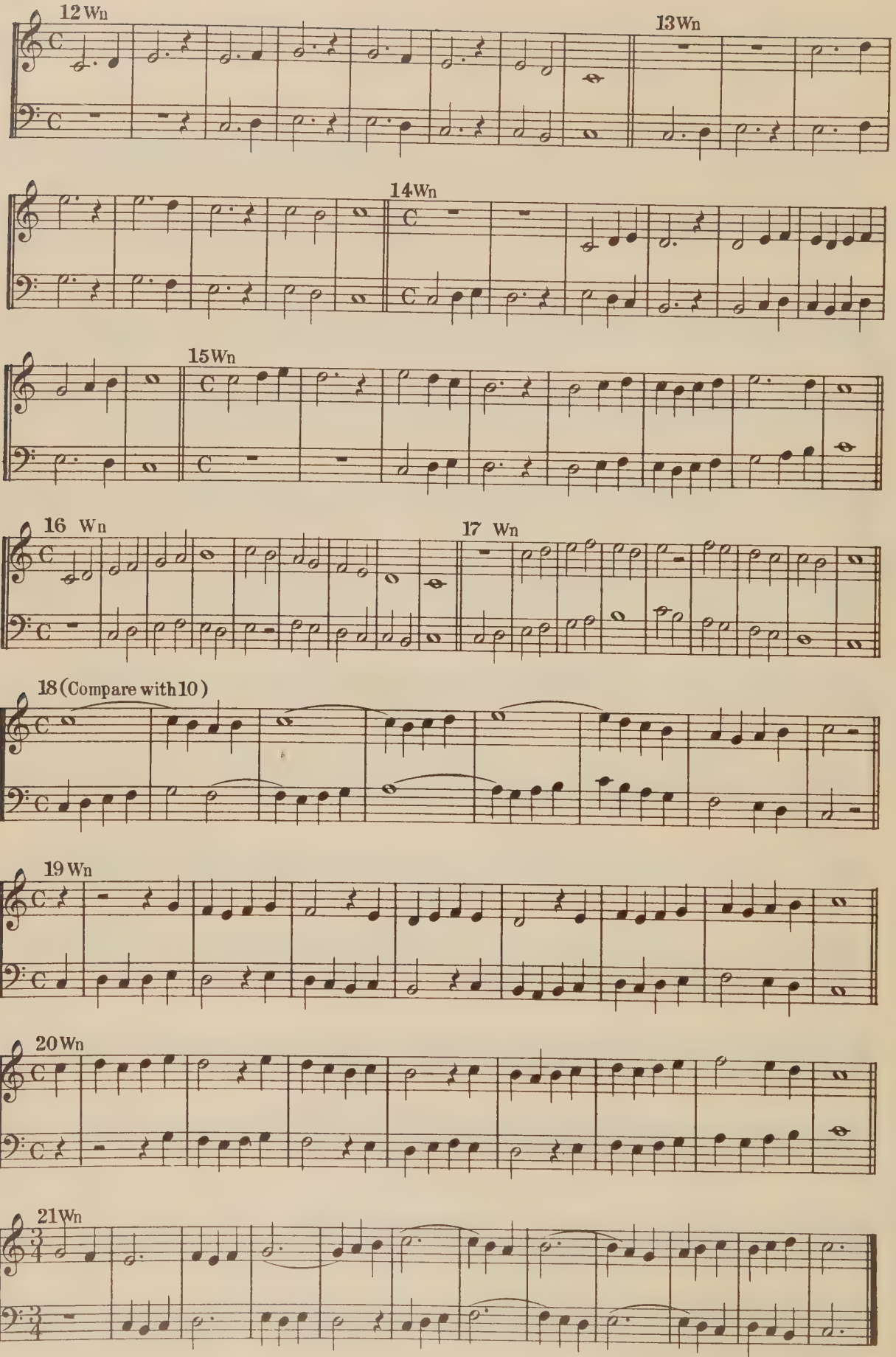

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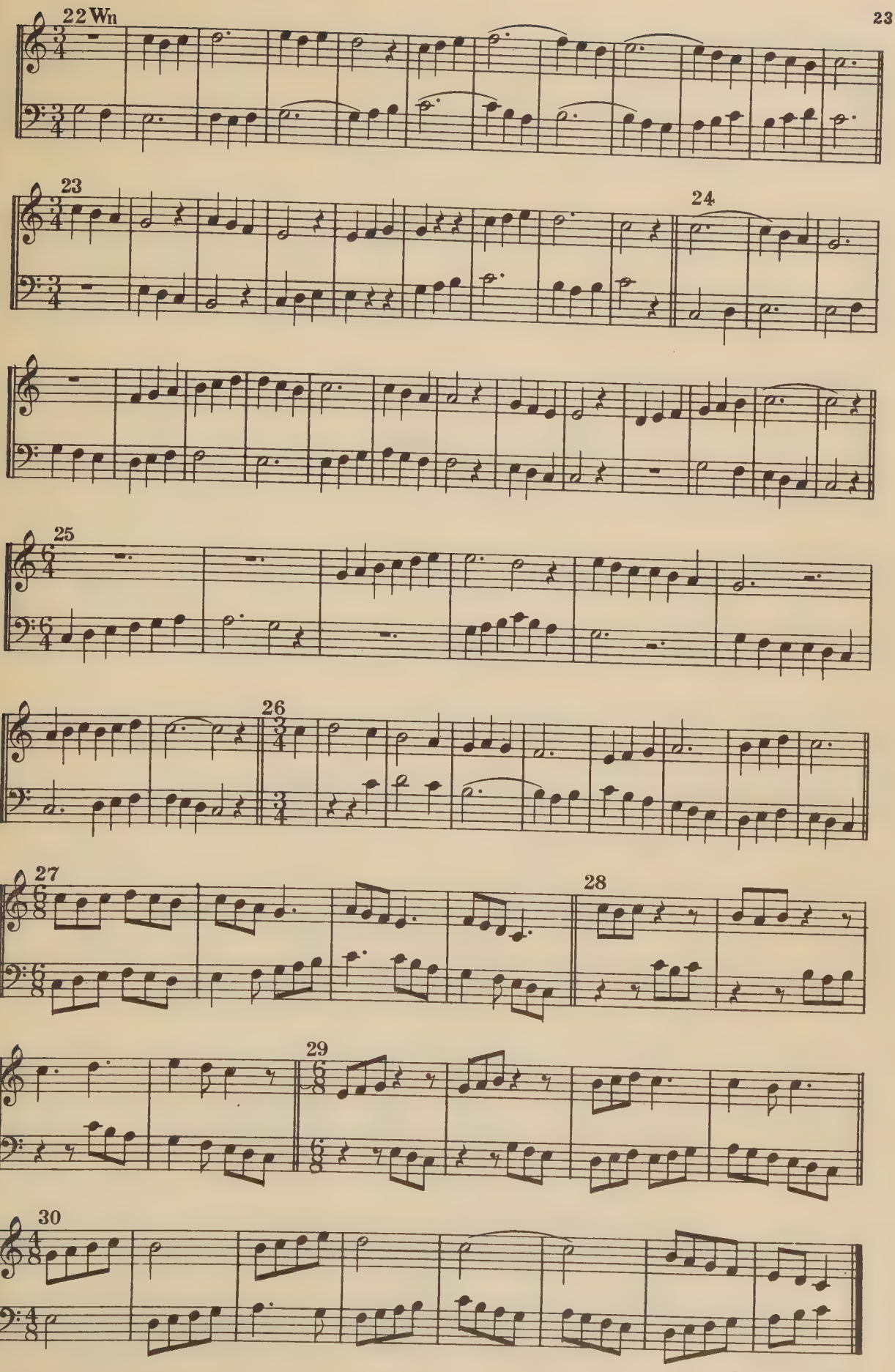

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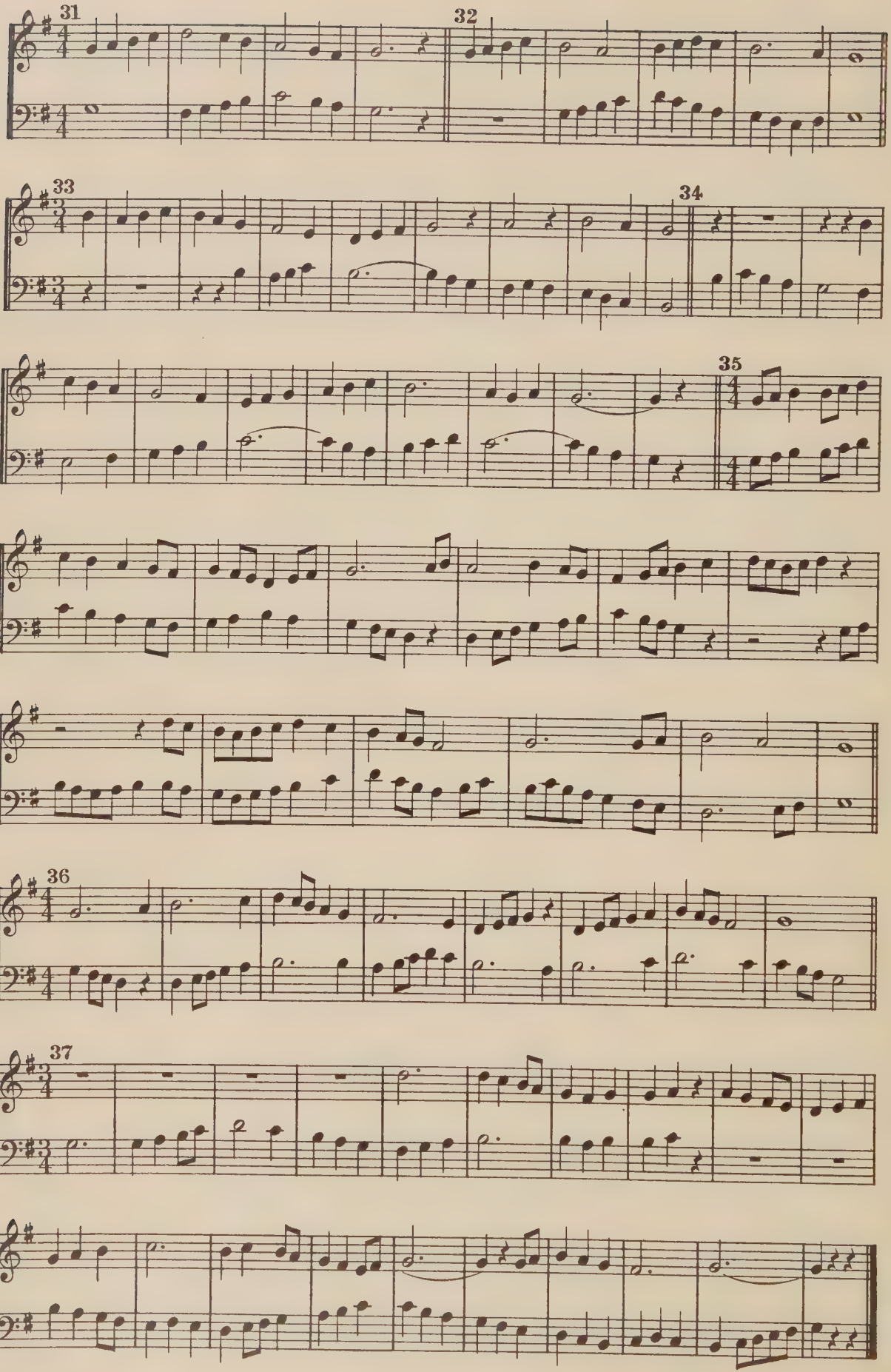

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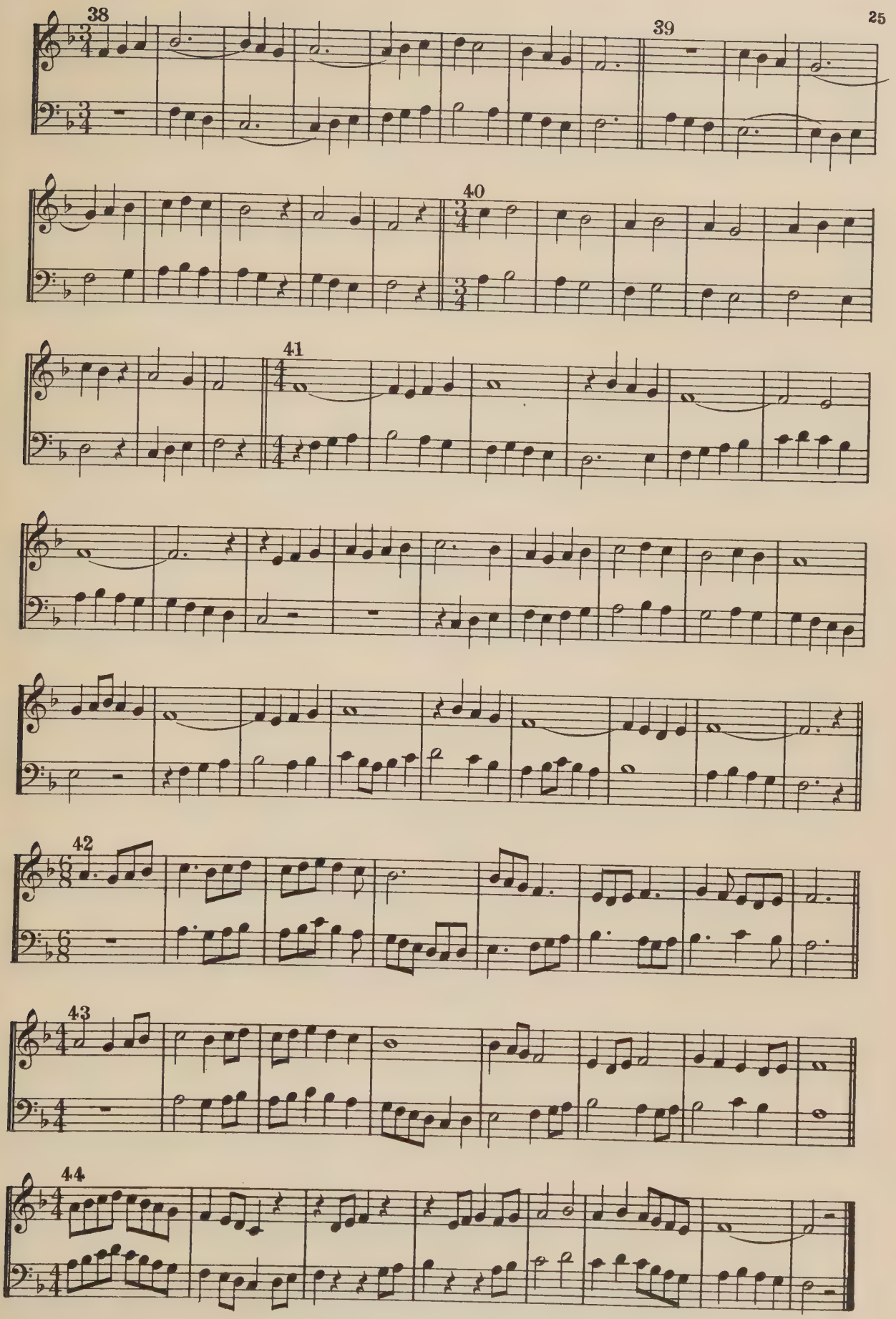

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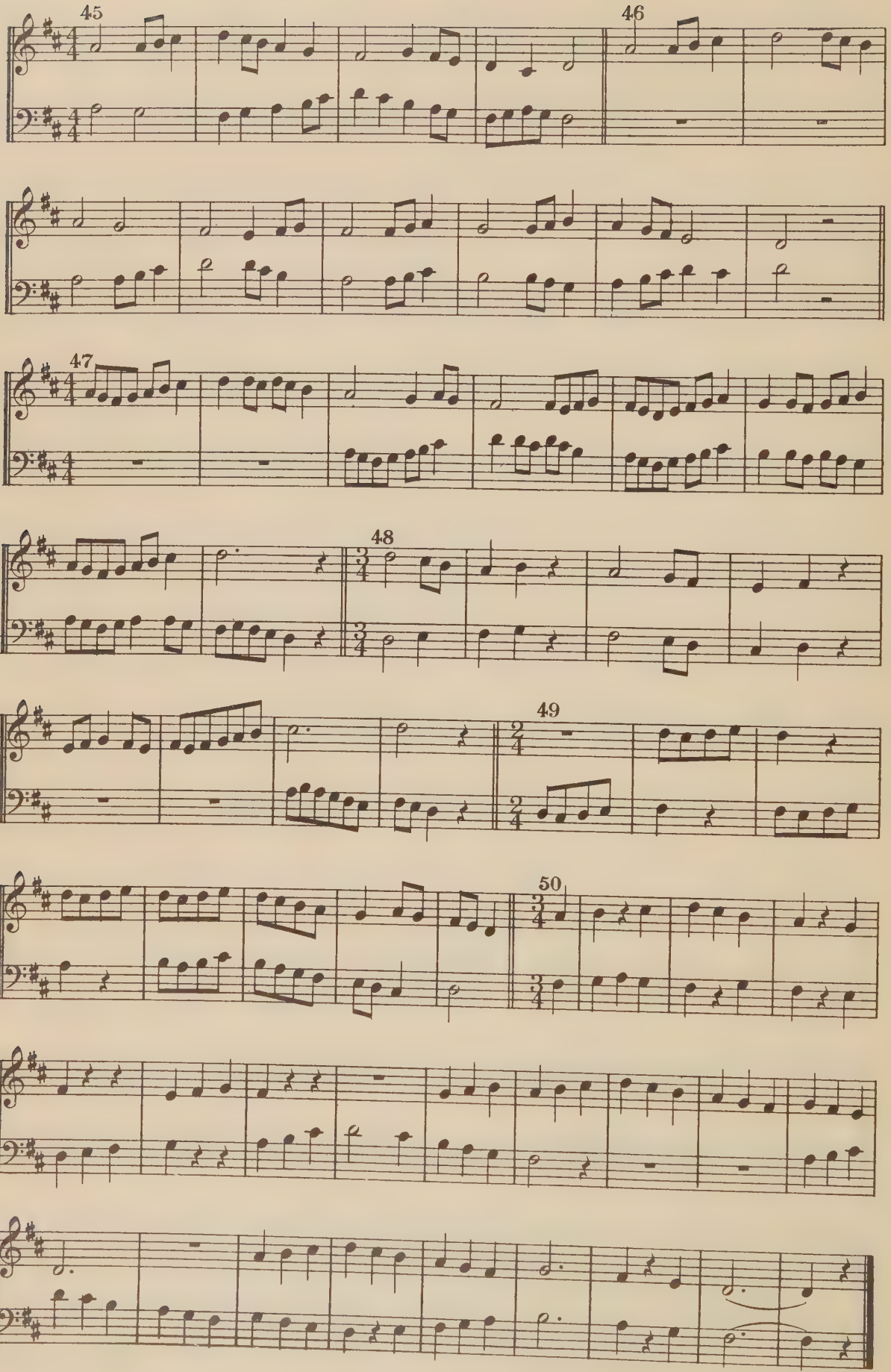

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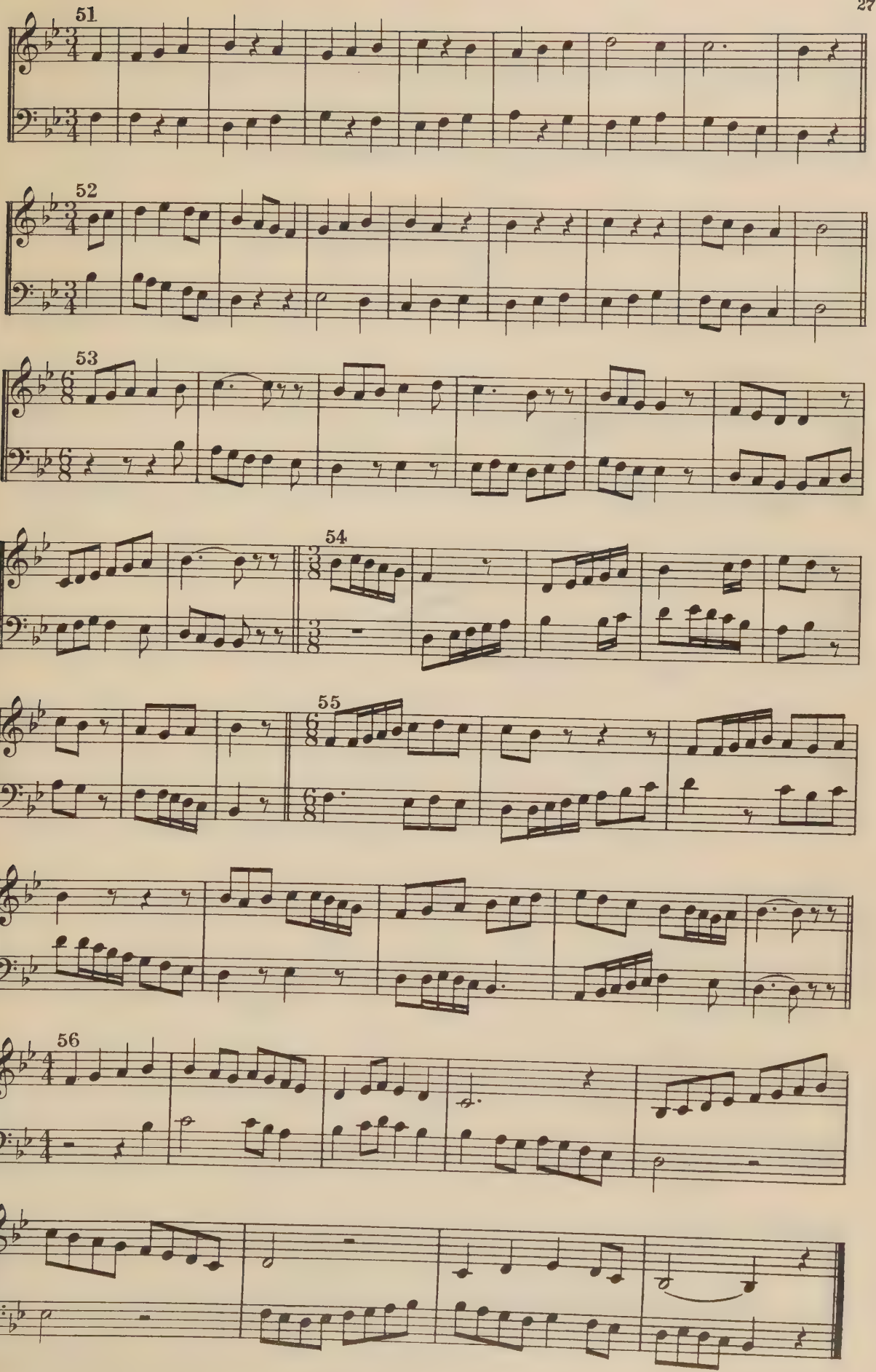

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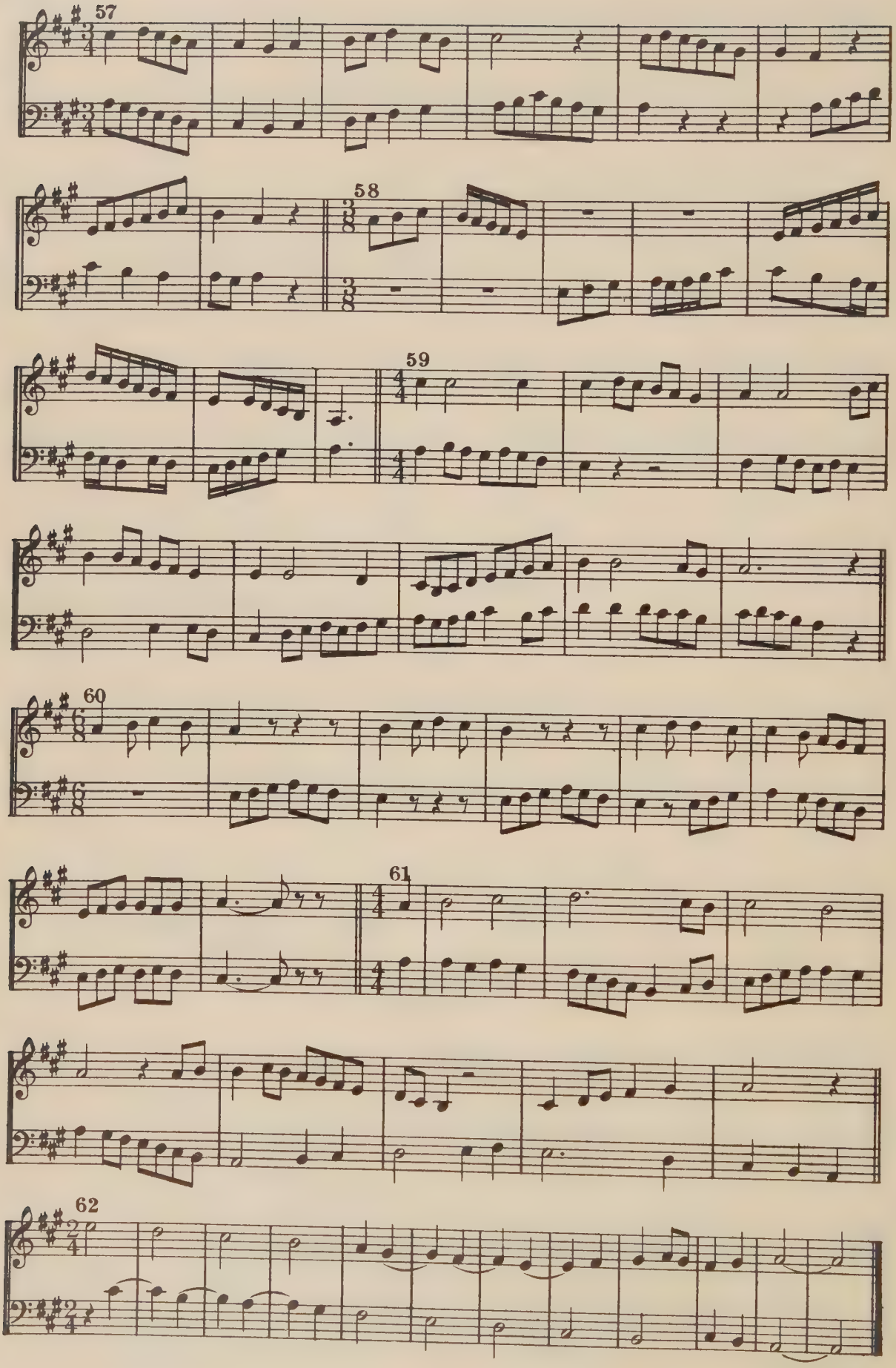
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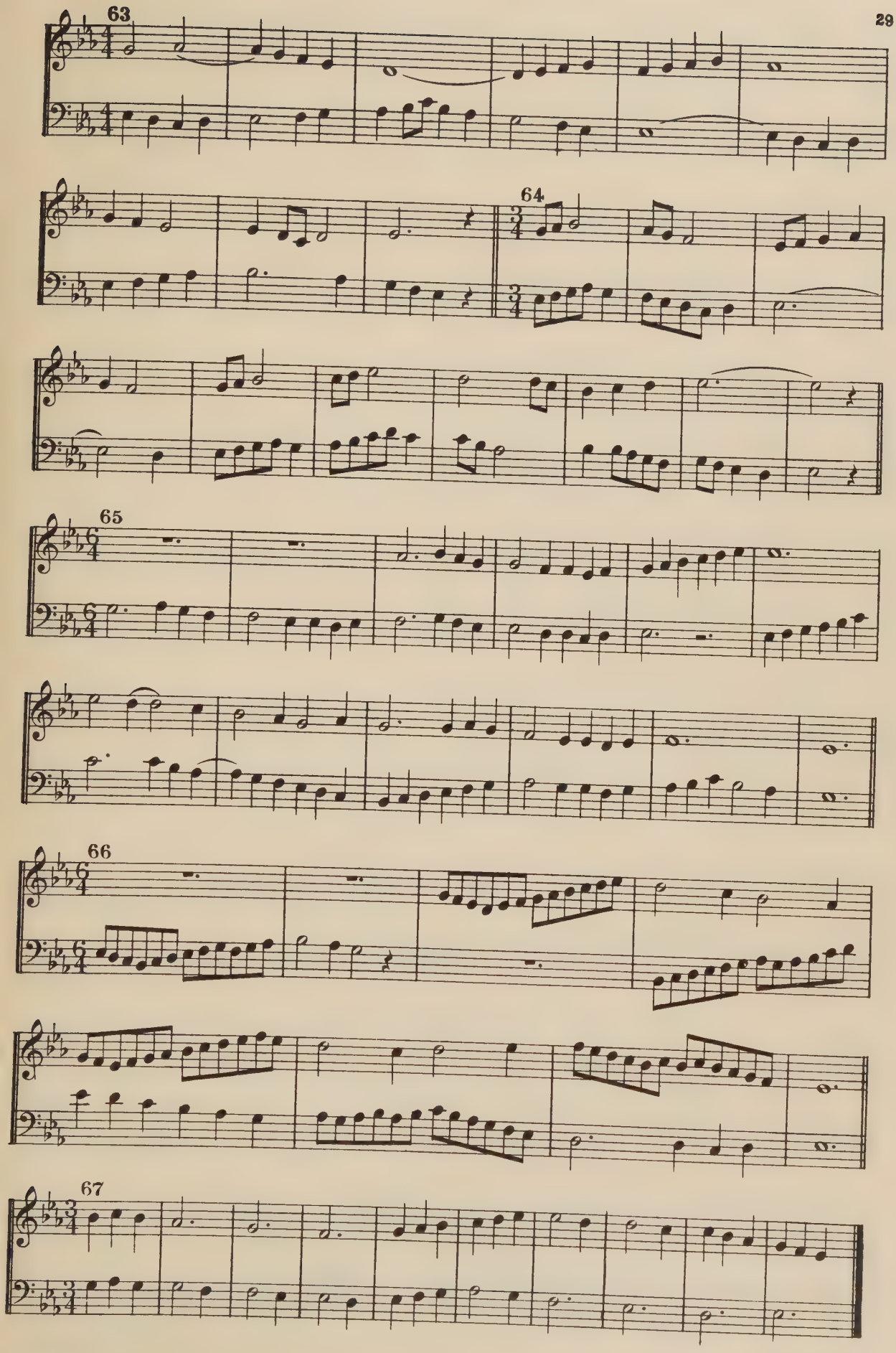
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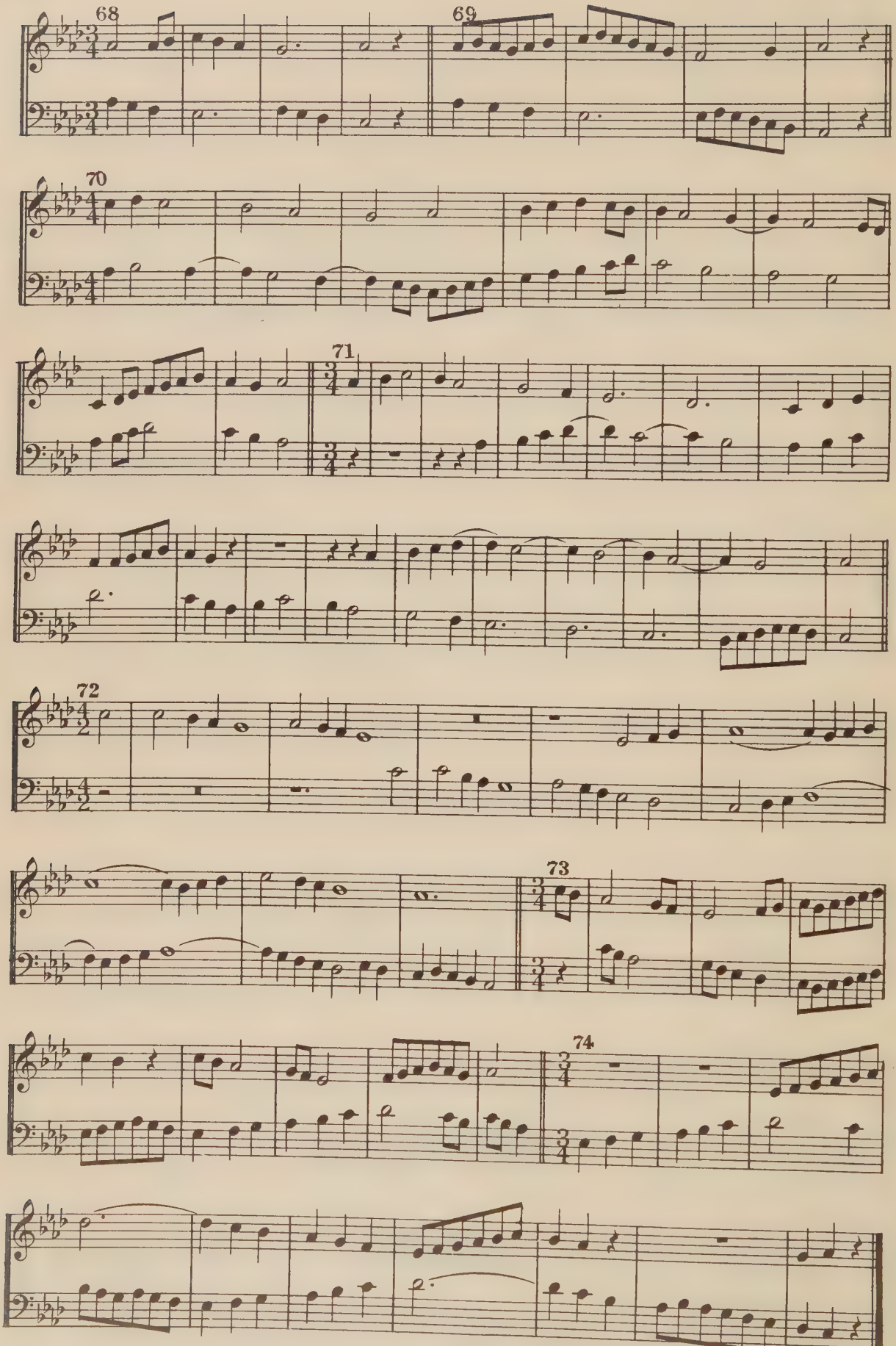
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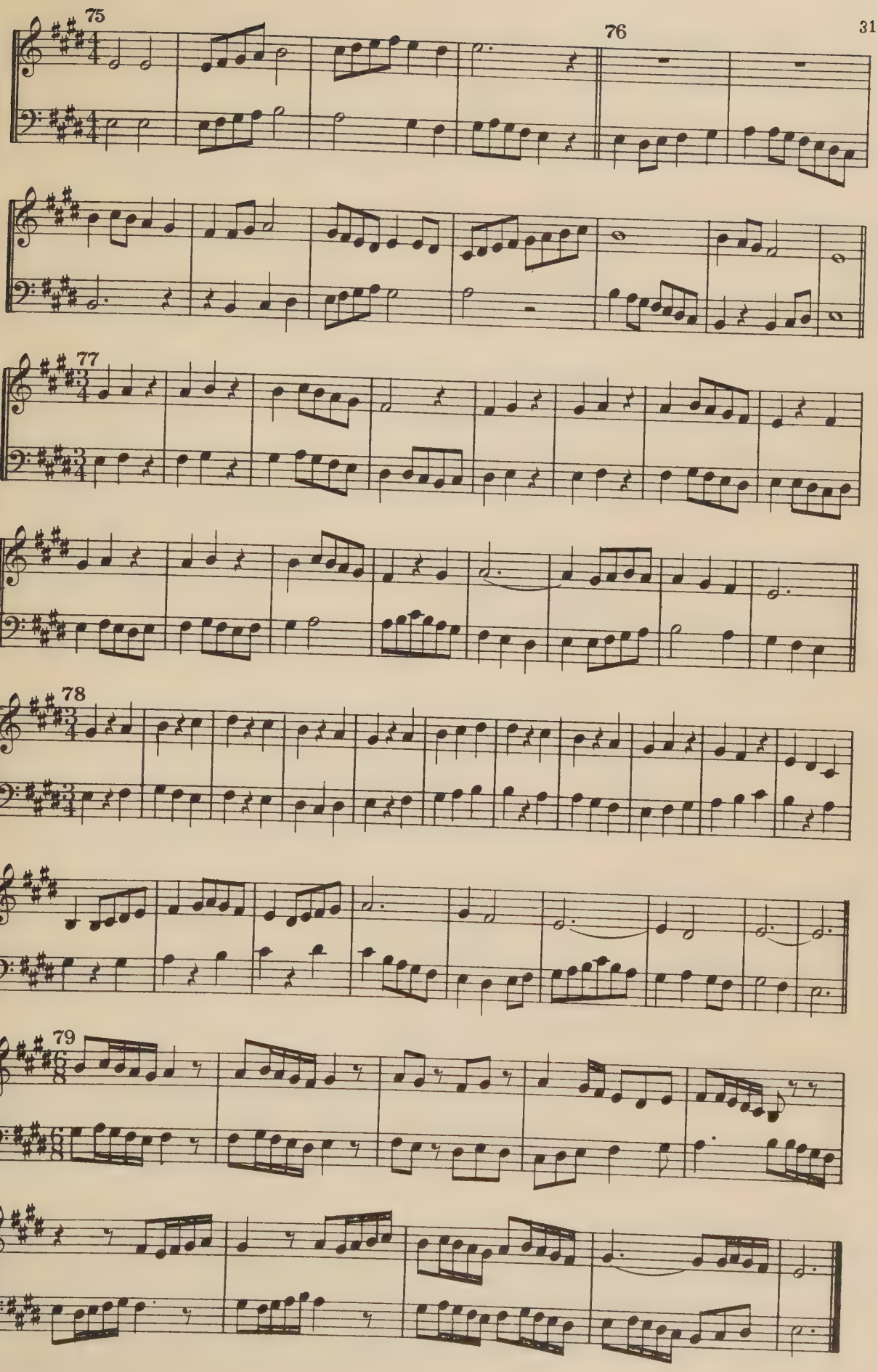
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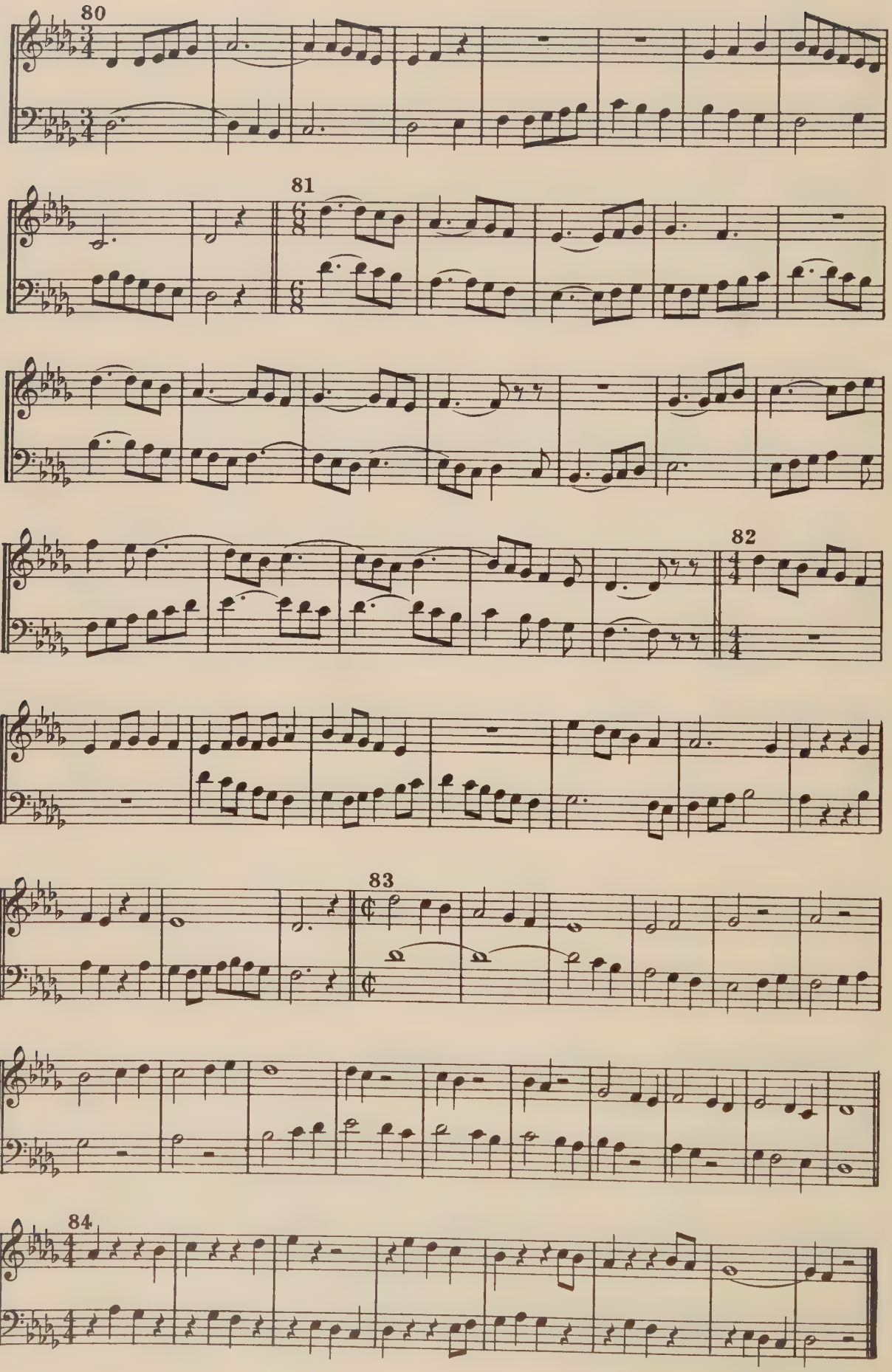
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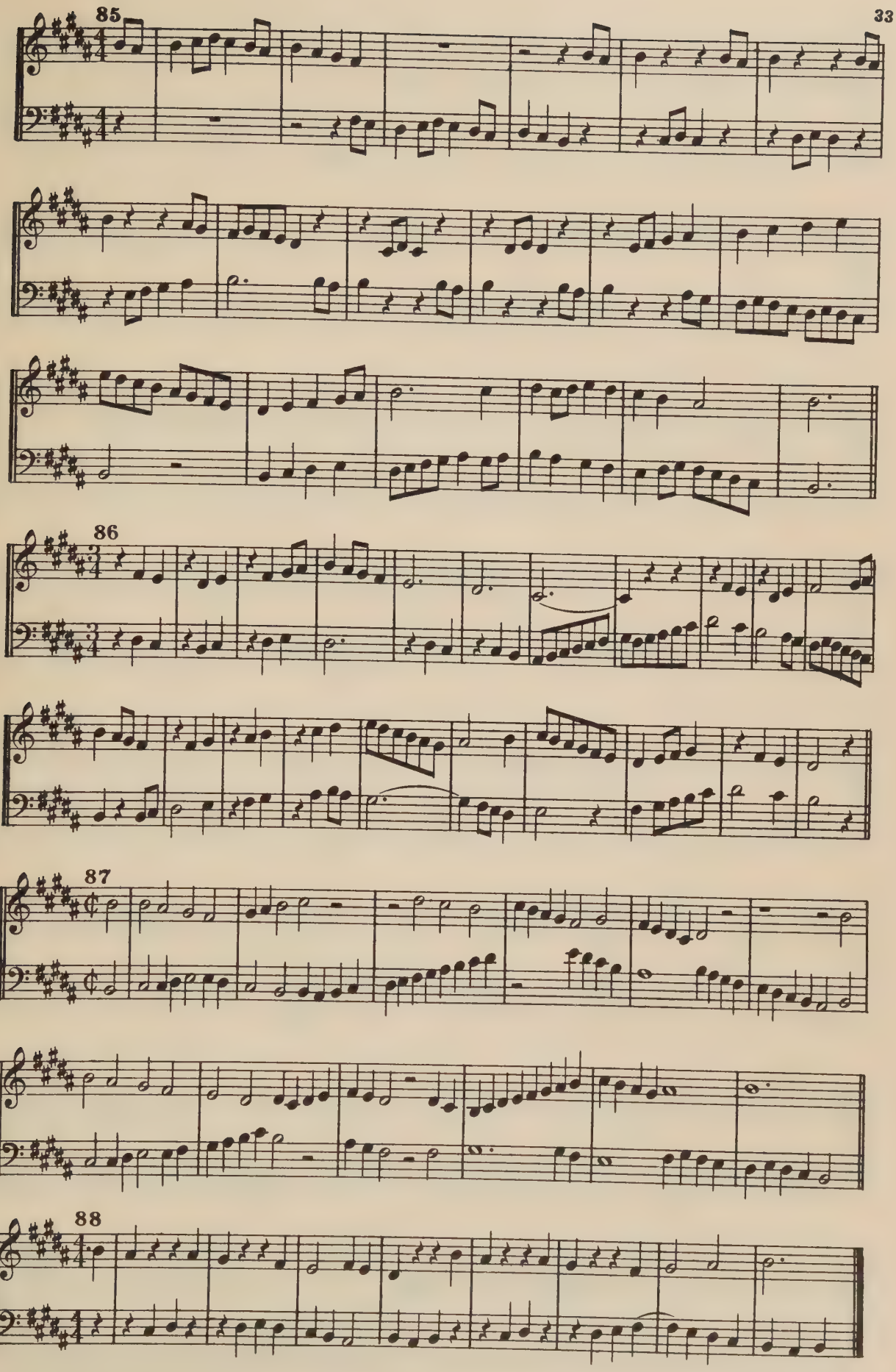
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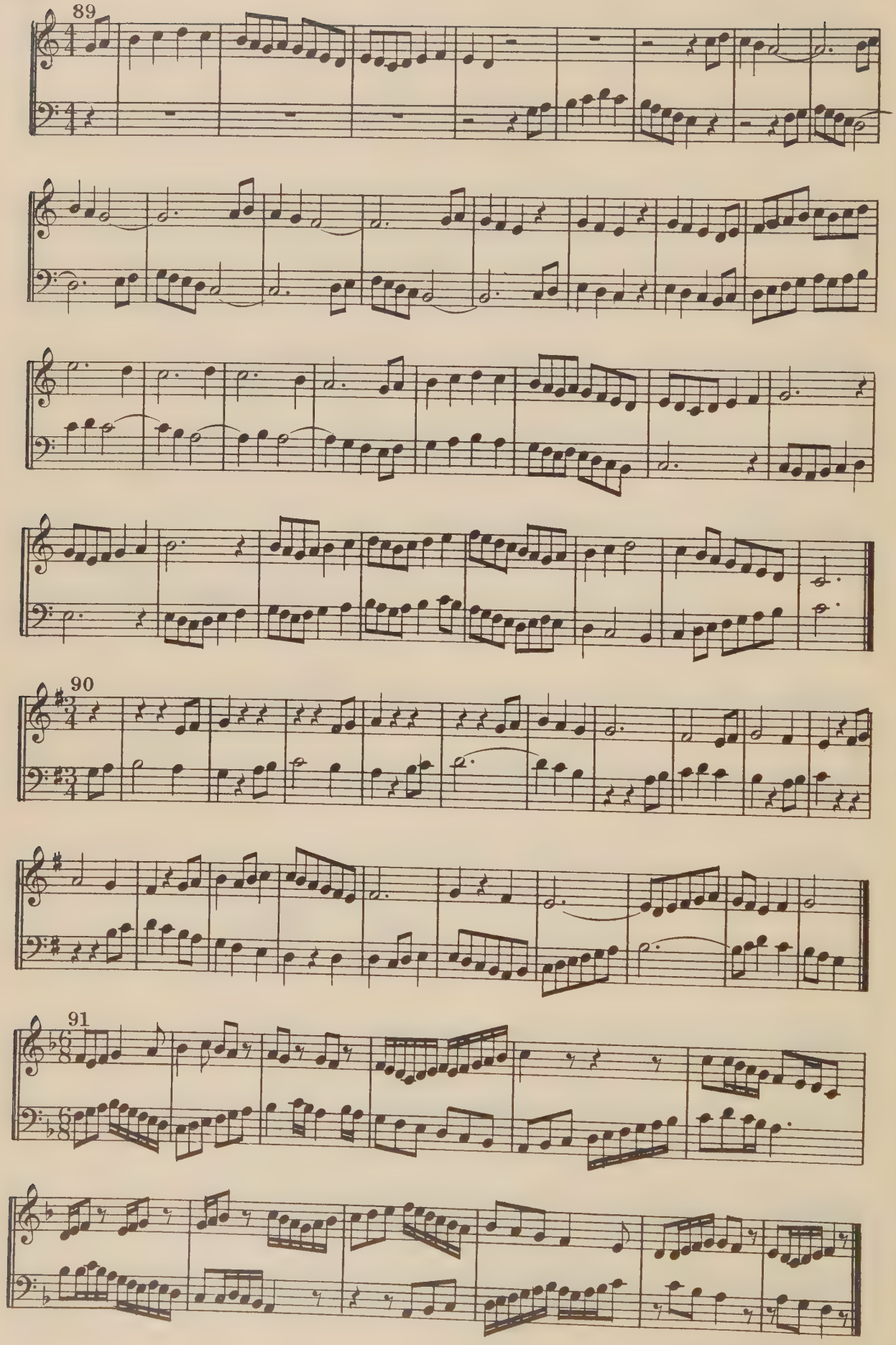

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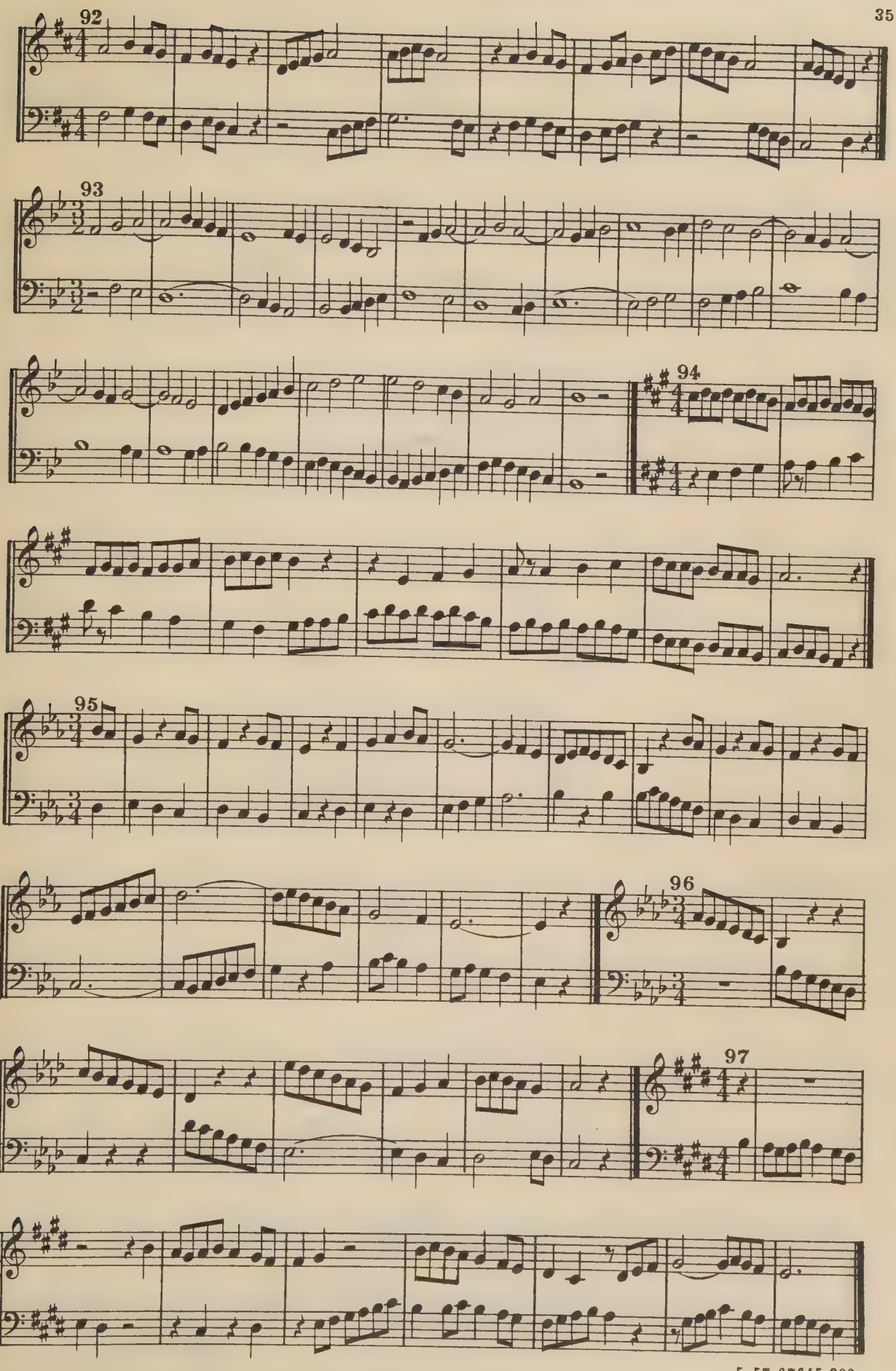
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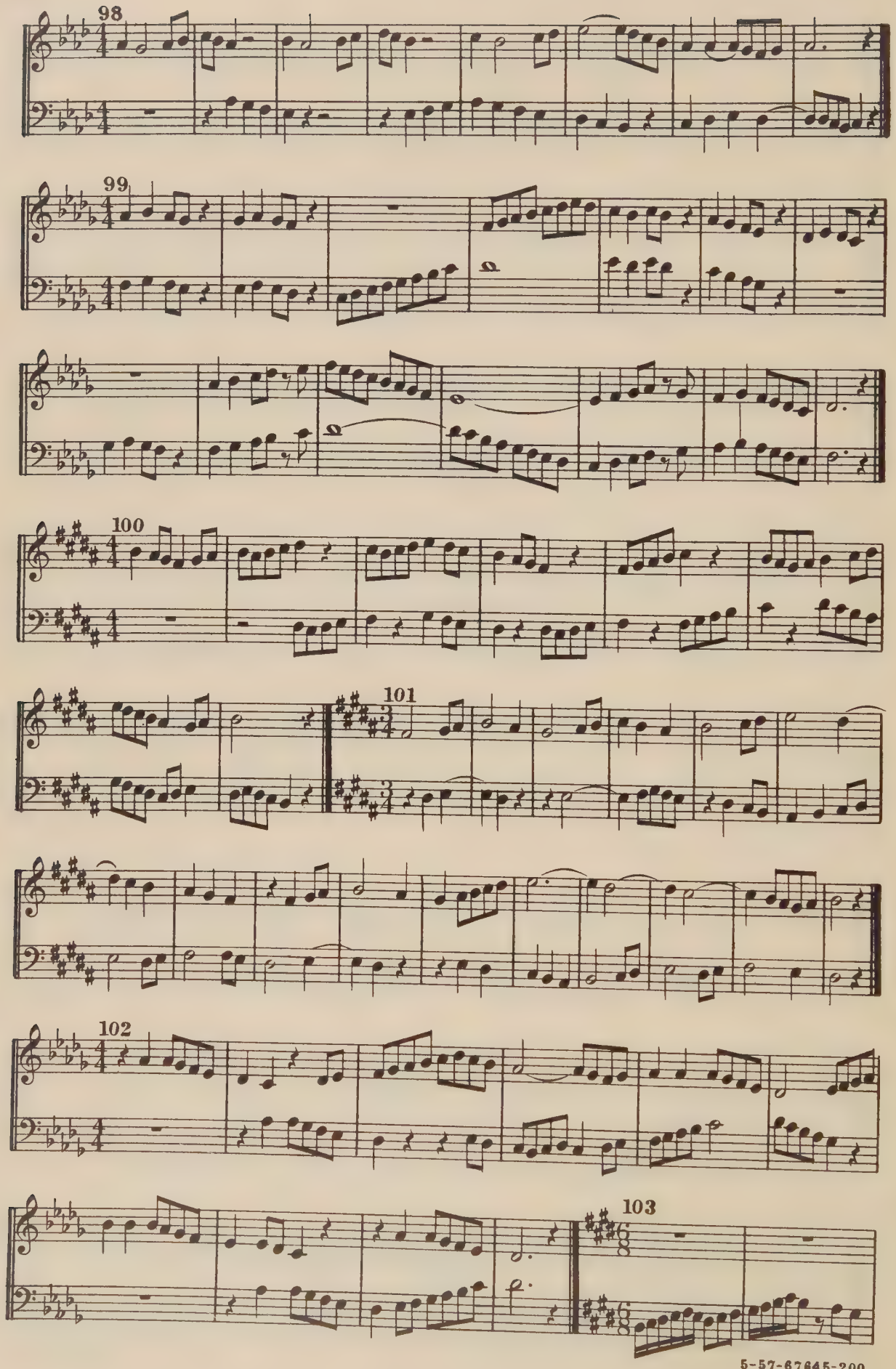
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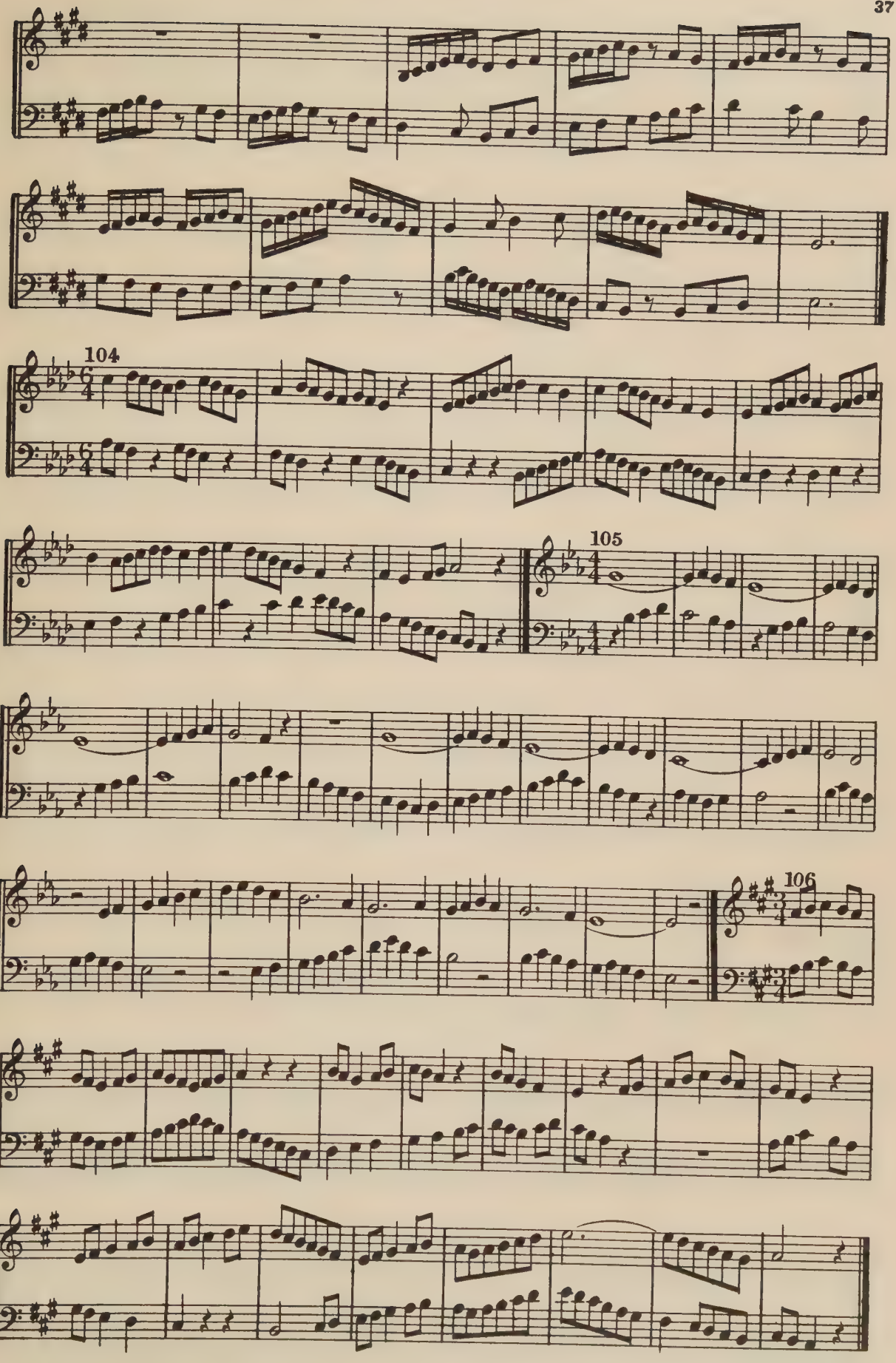
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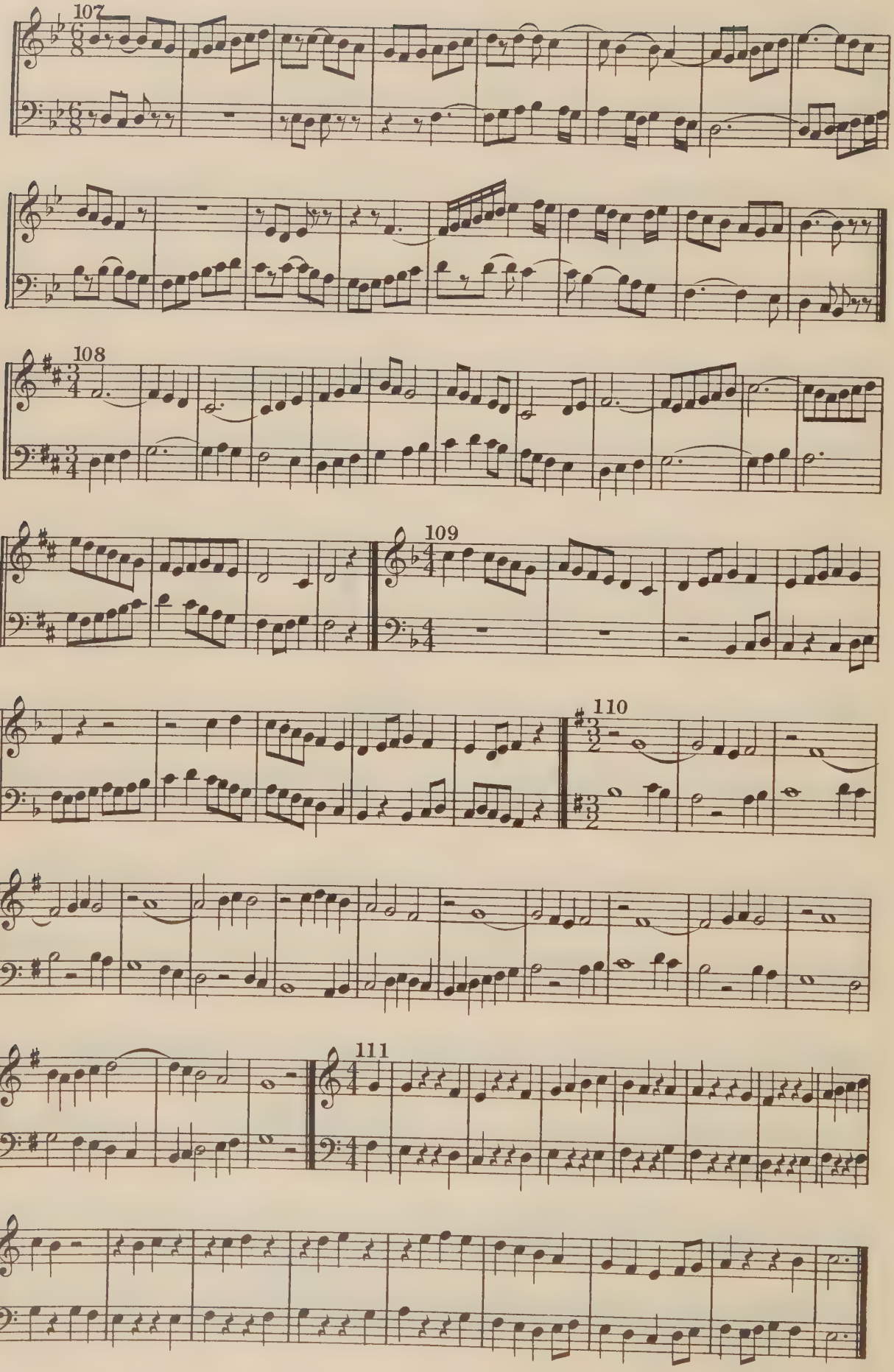
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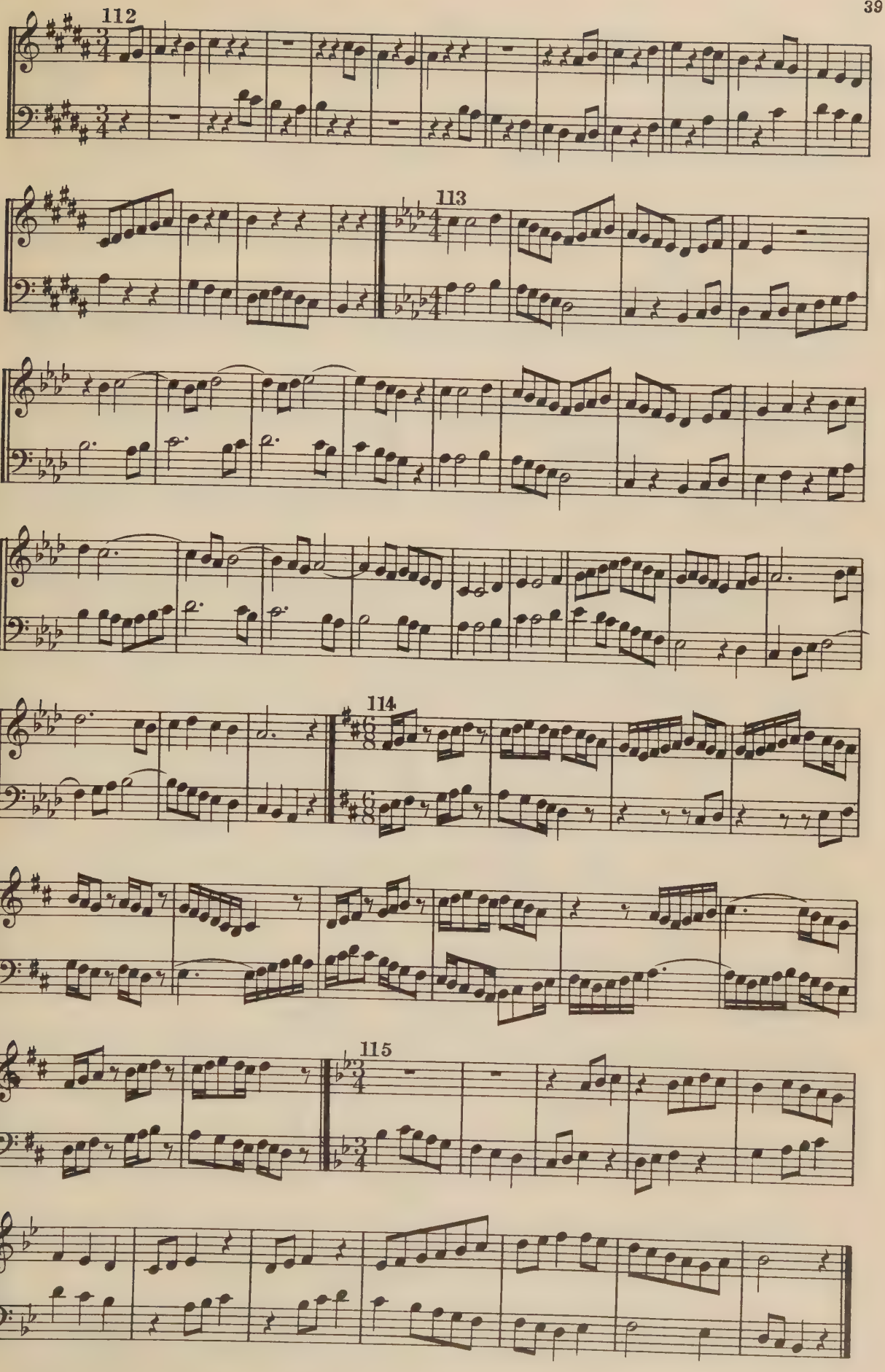
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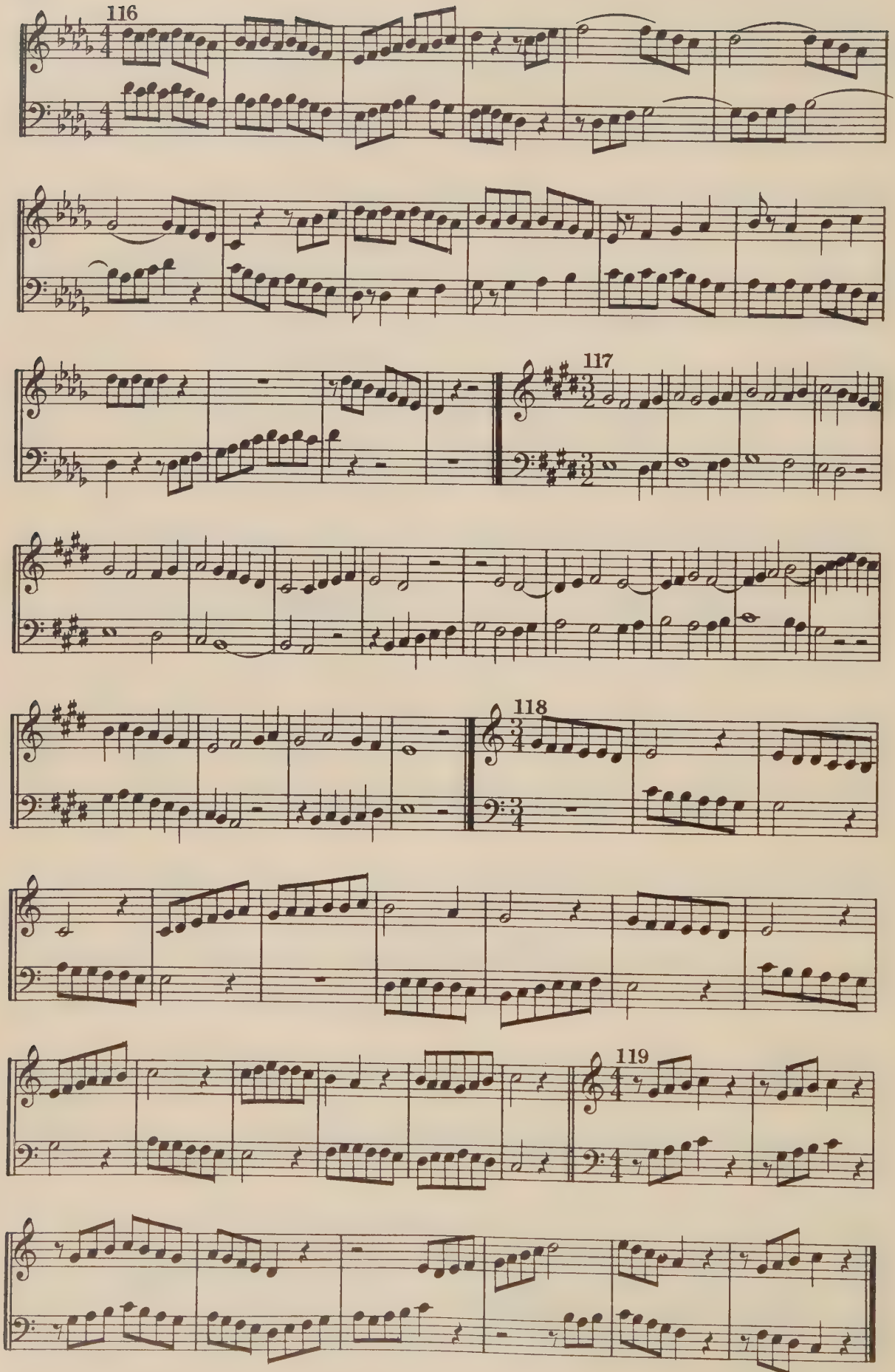
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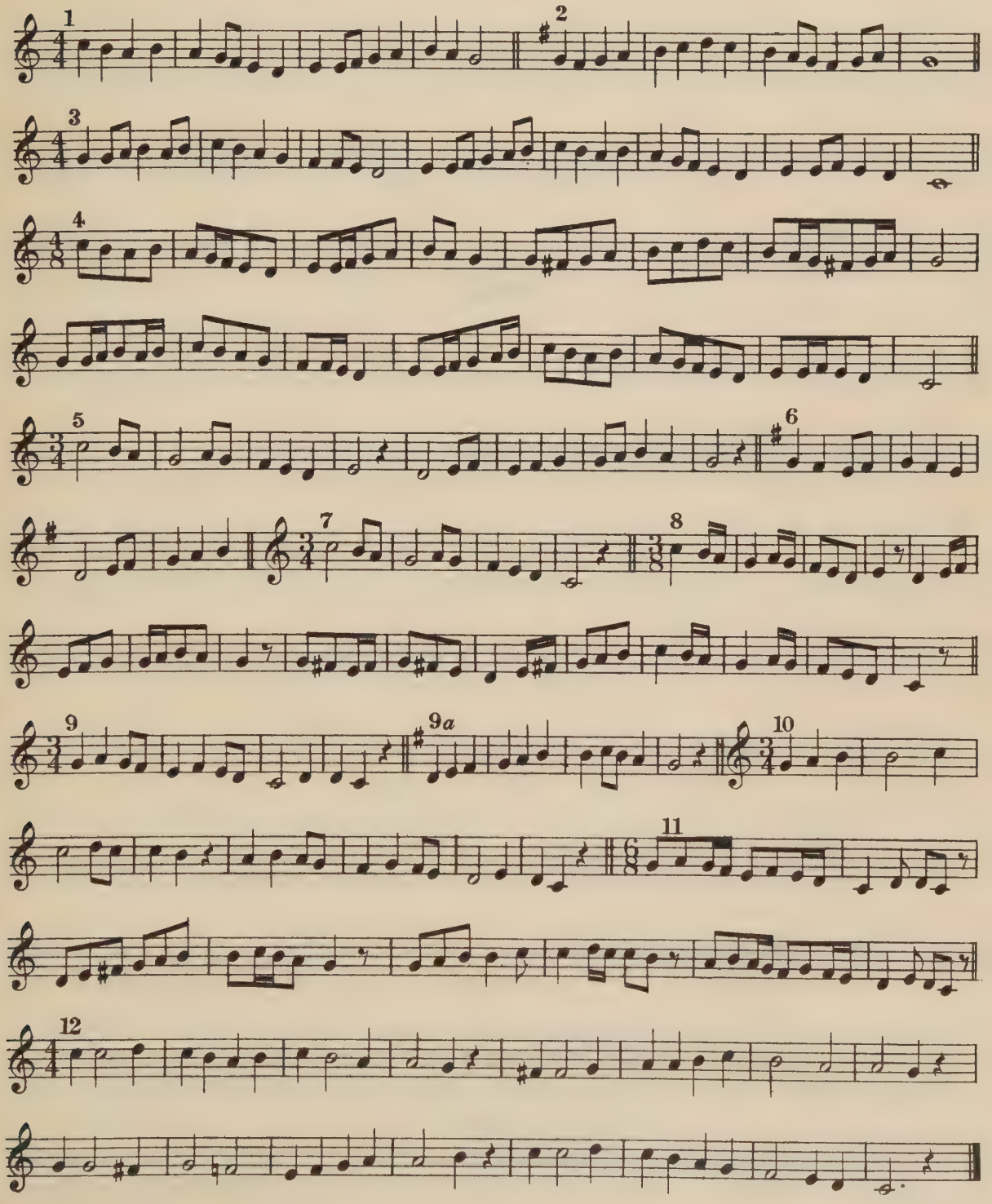
MELODIA - BOOK II

THIRD SERIES

One-part exercises in step-wise melody in all keys — Graded presentation of all chromatic tones, except ♭2 and ♭5 — Development of the minor — The dotted note involving division of the beat — Triple and quadruple division of the beat



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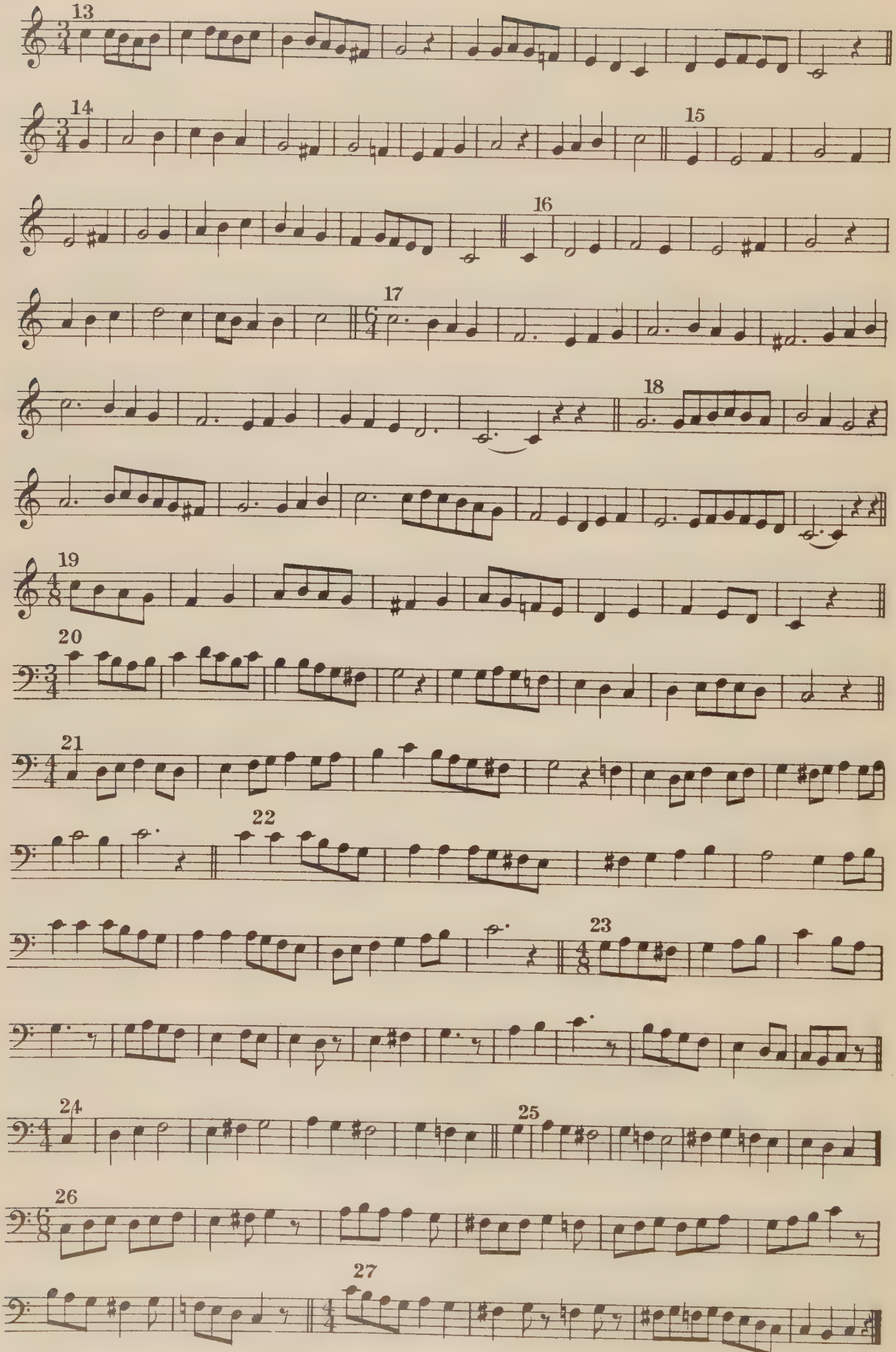

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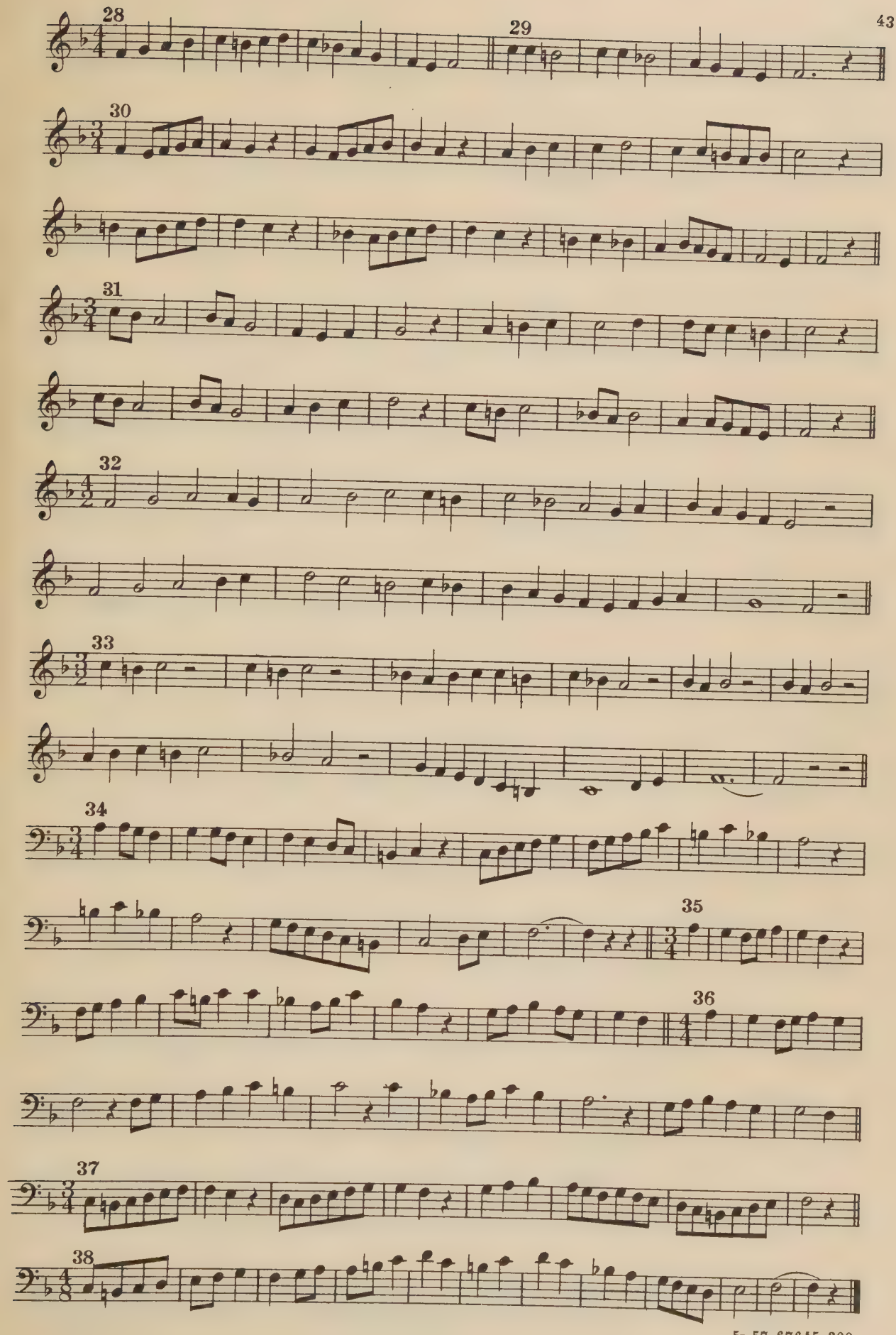

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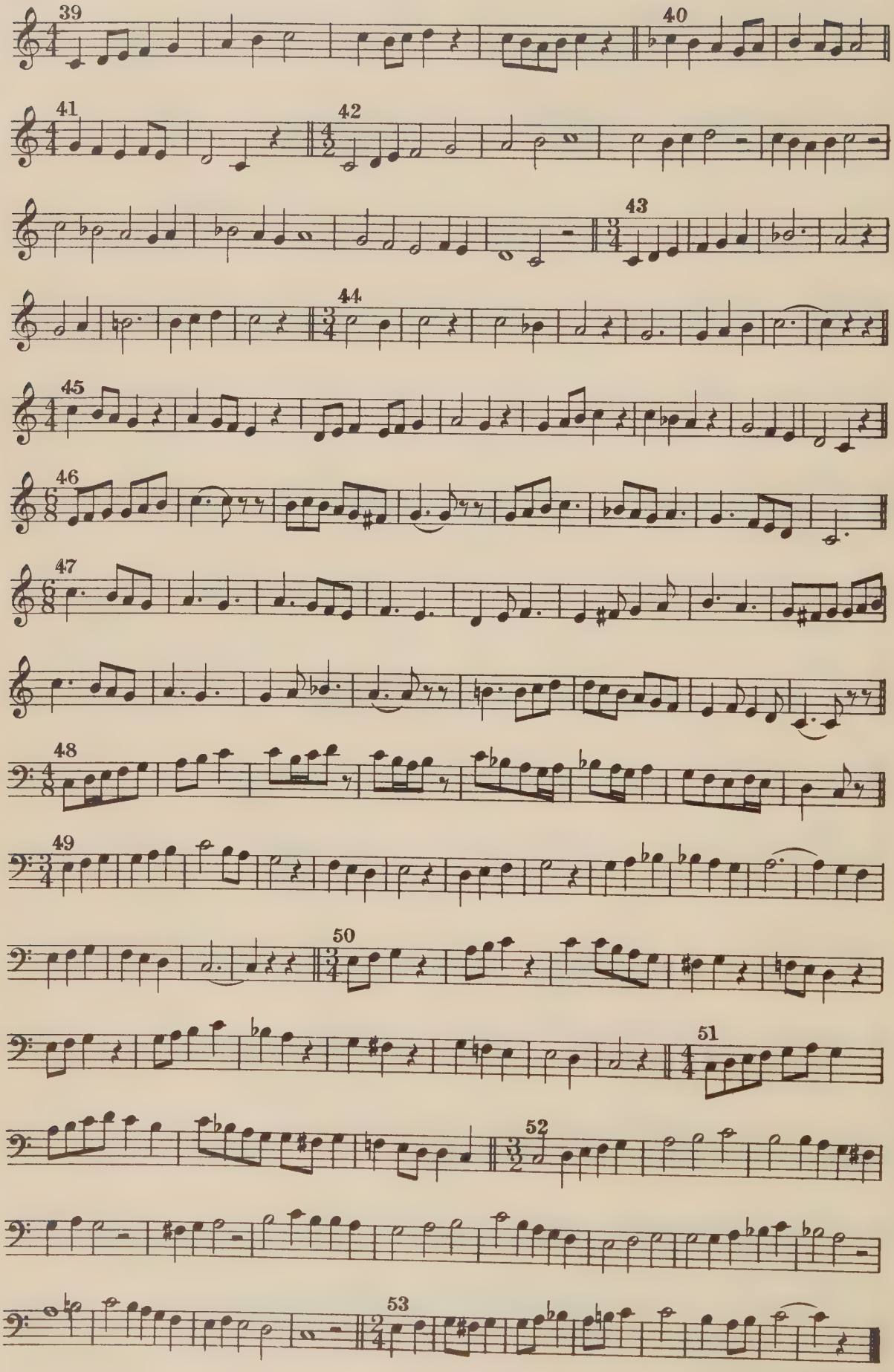

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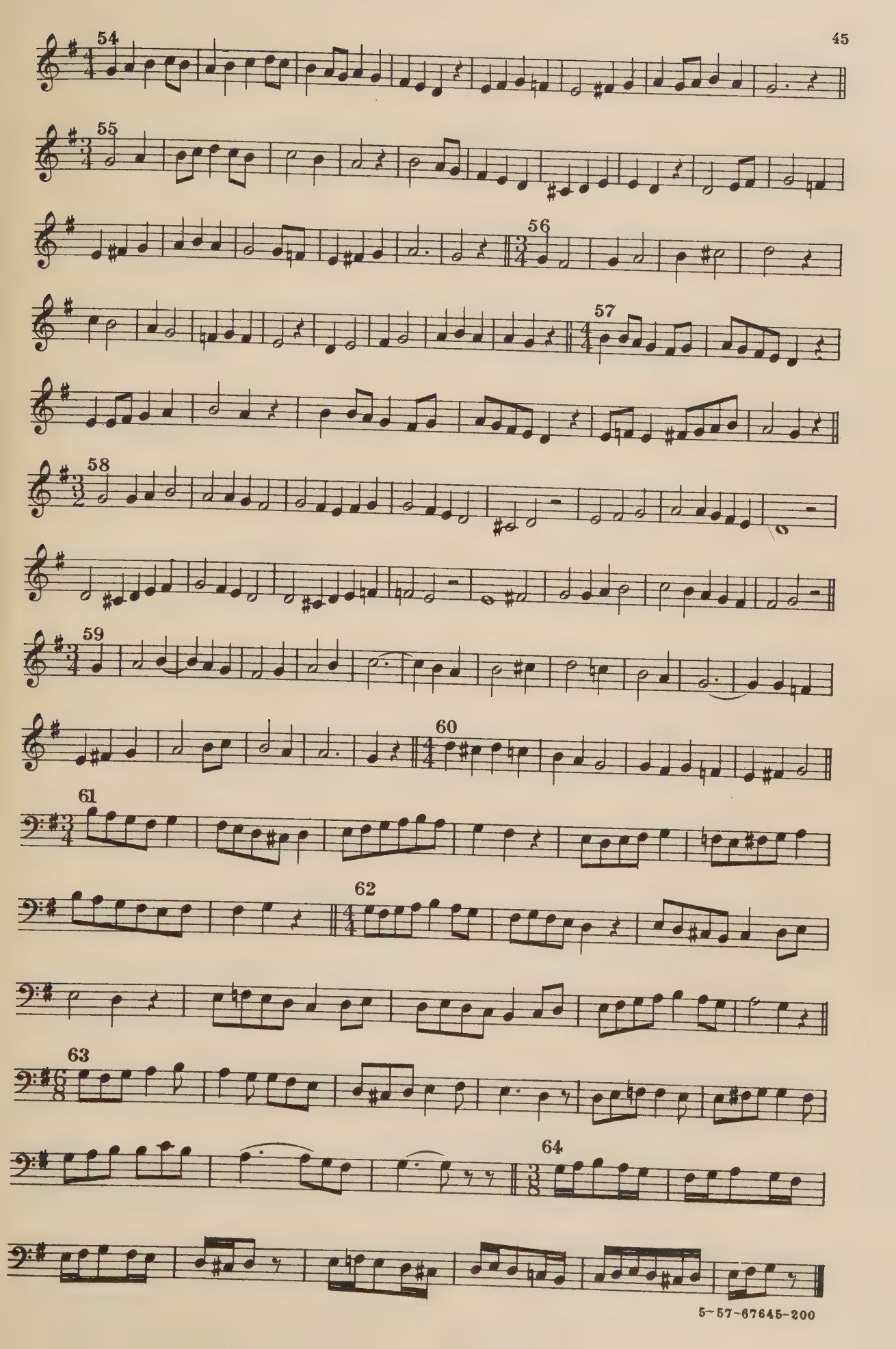

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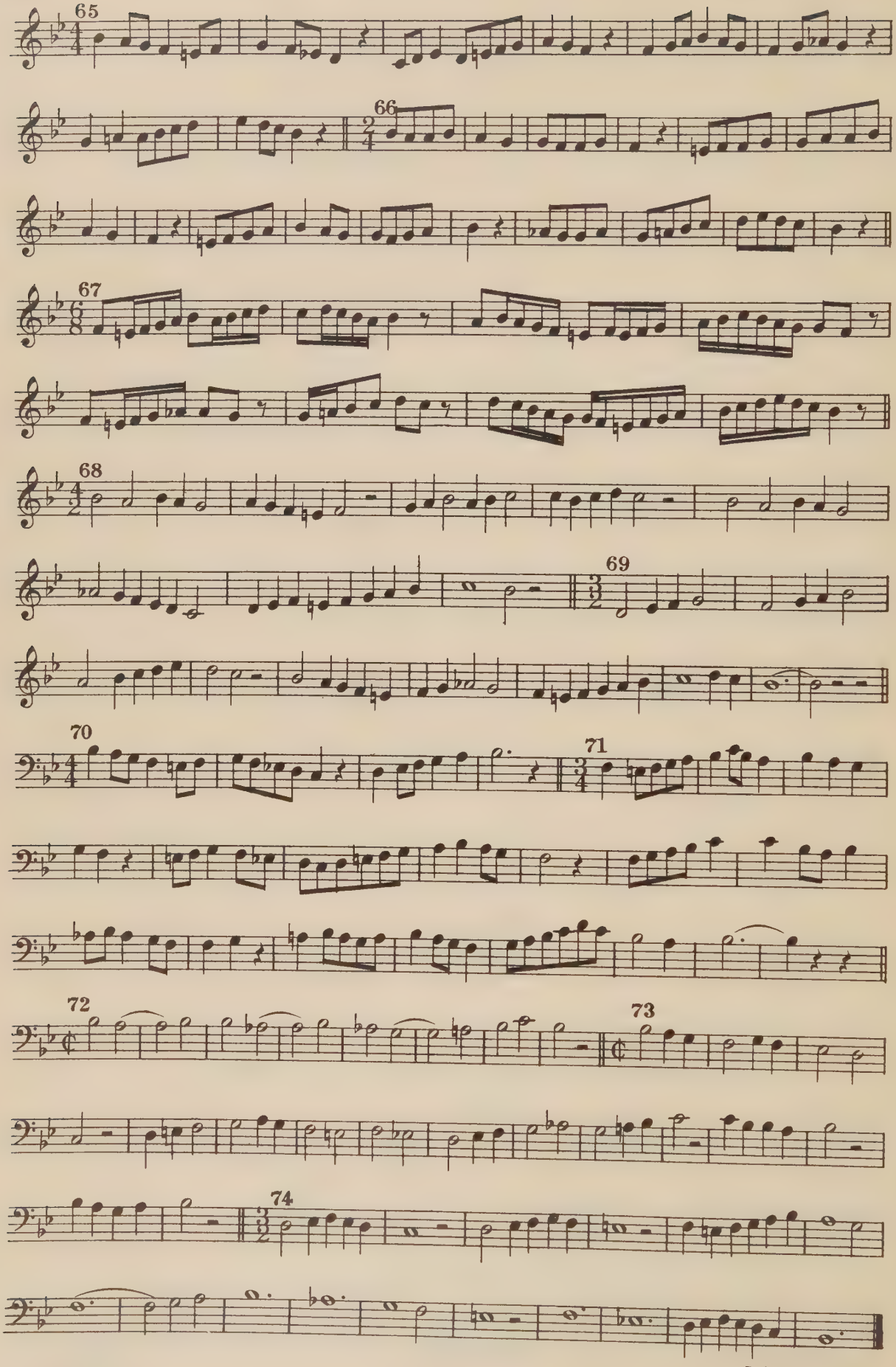
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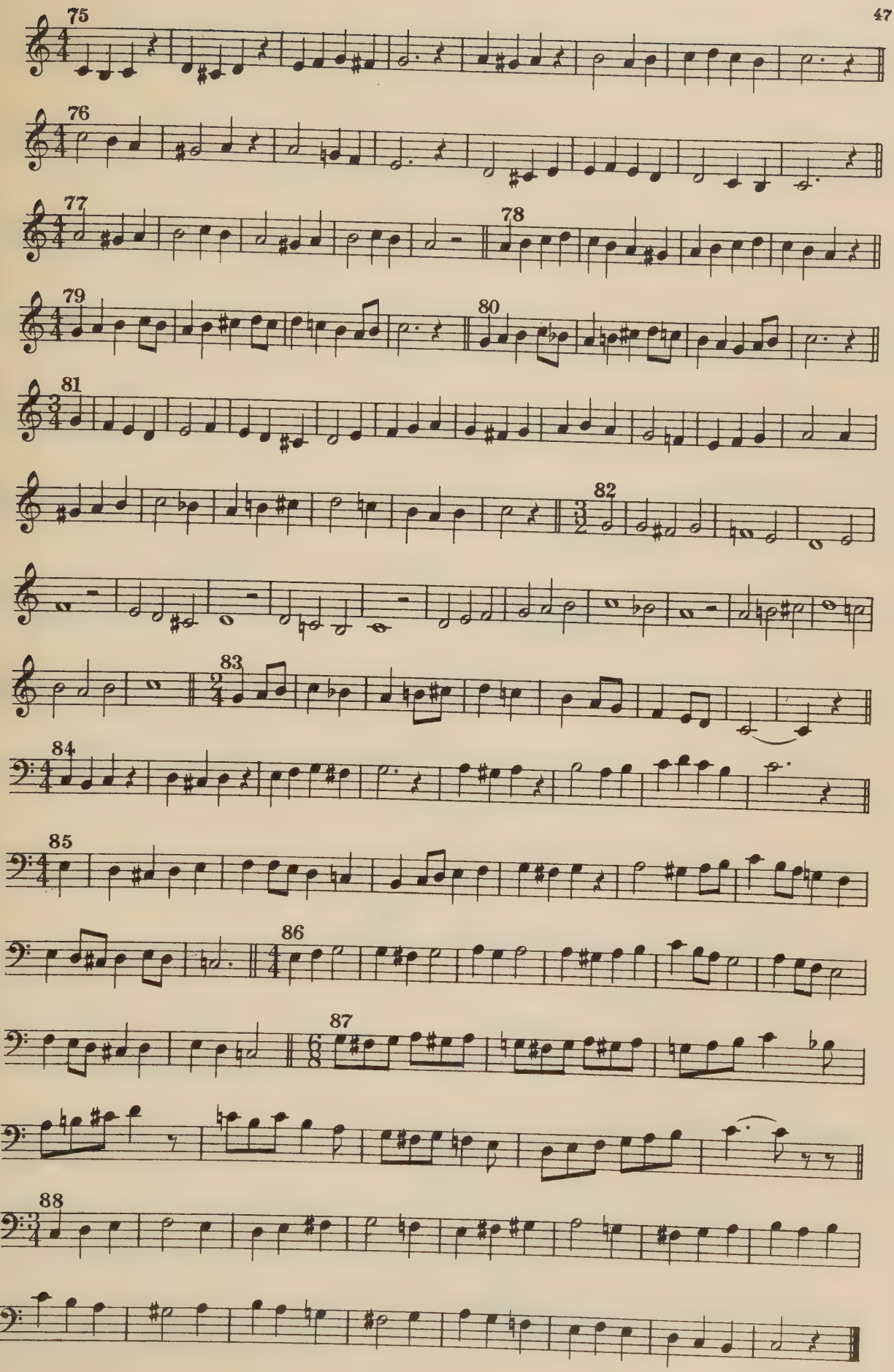
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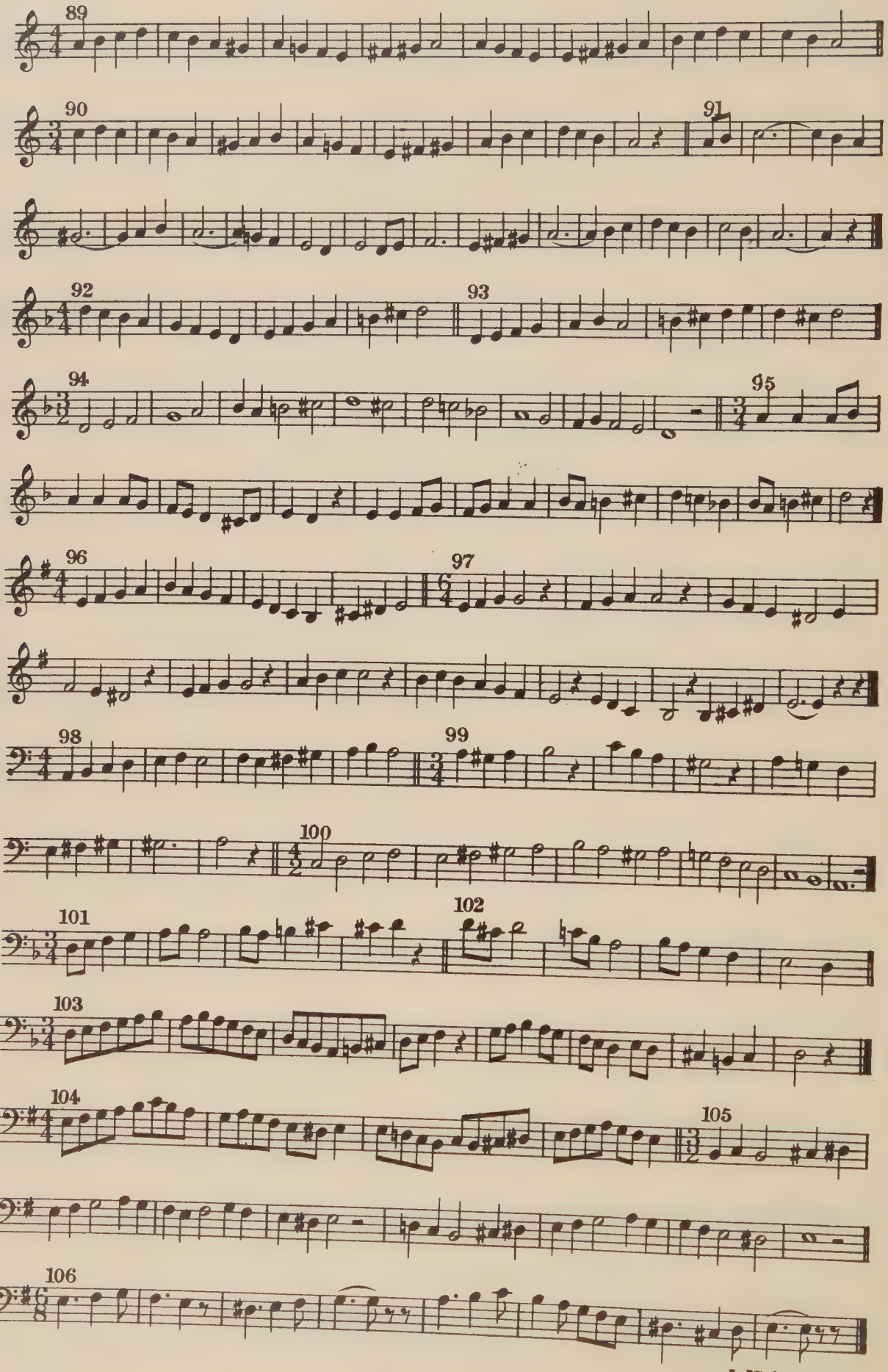

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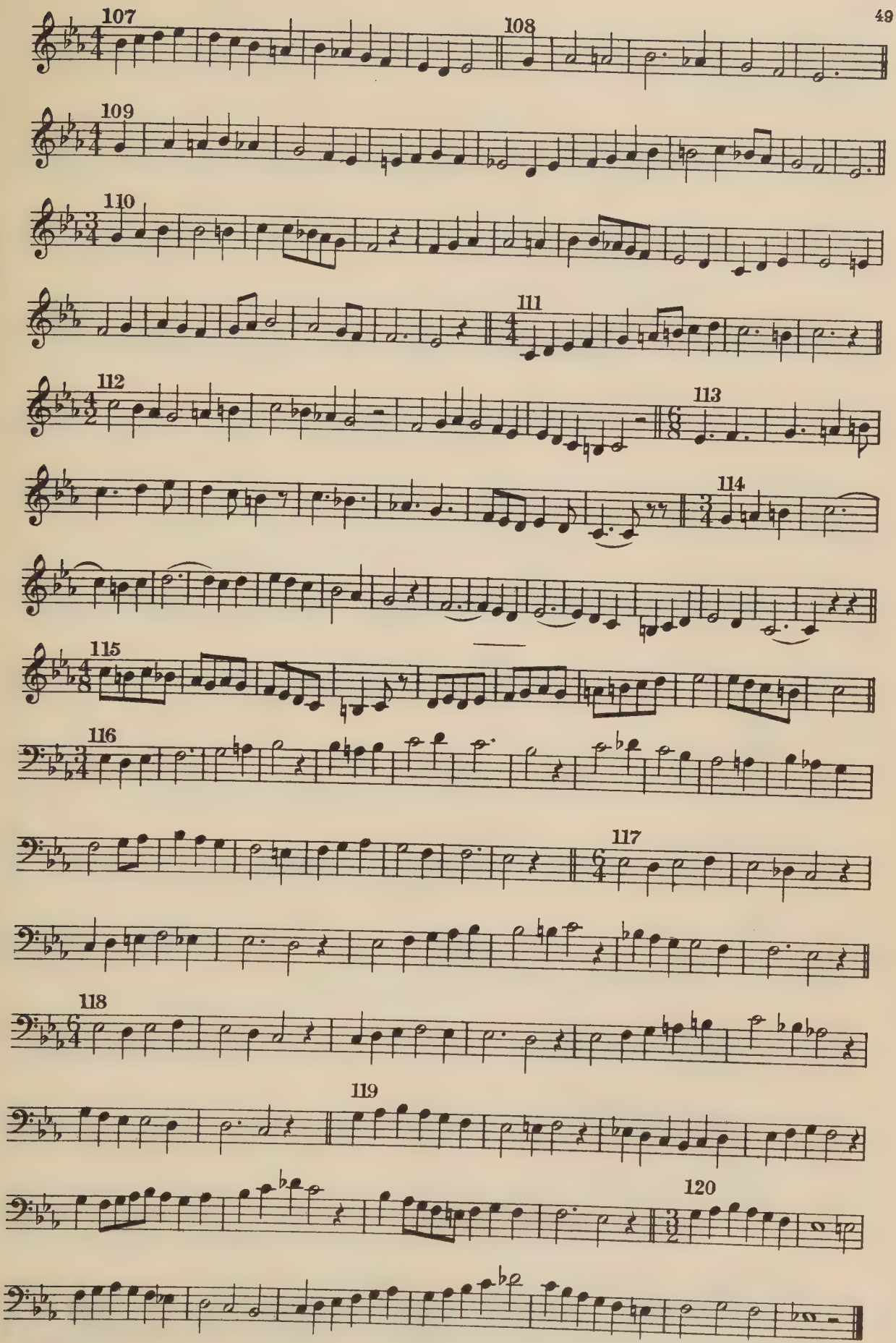

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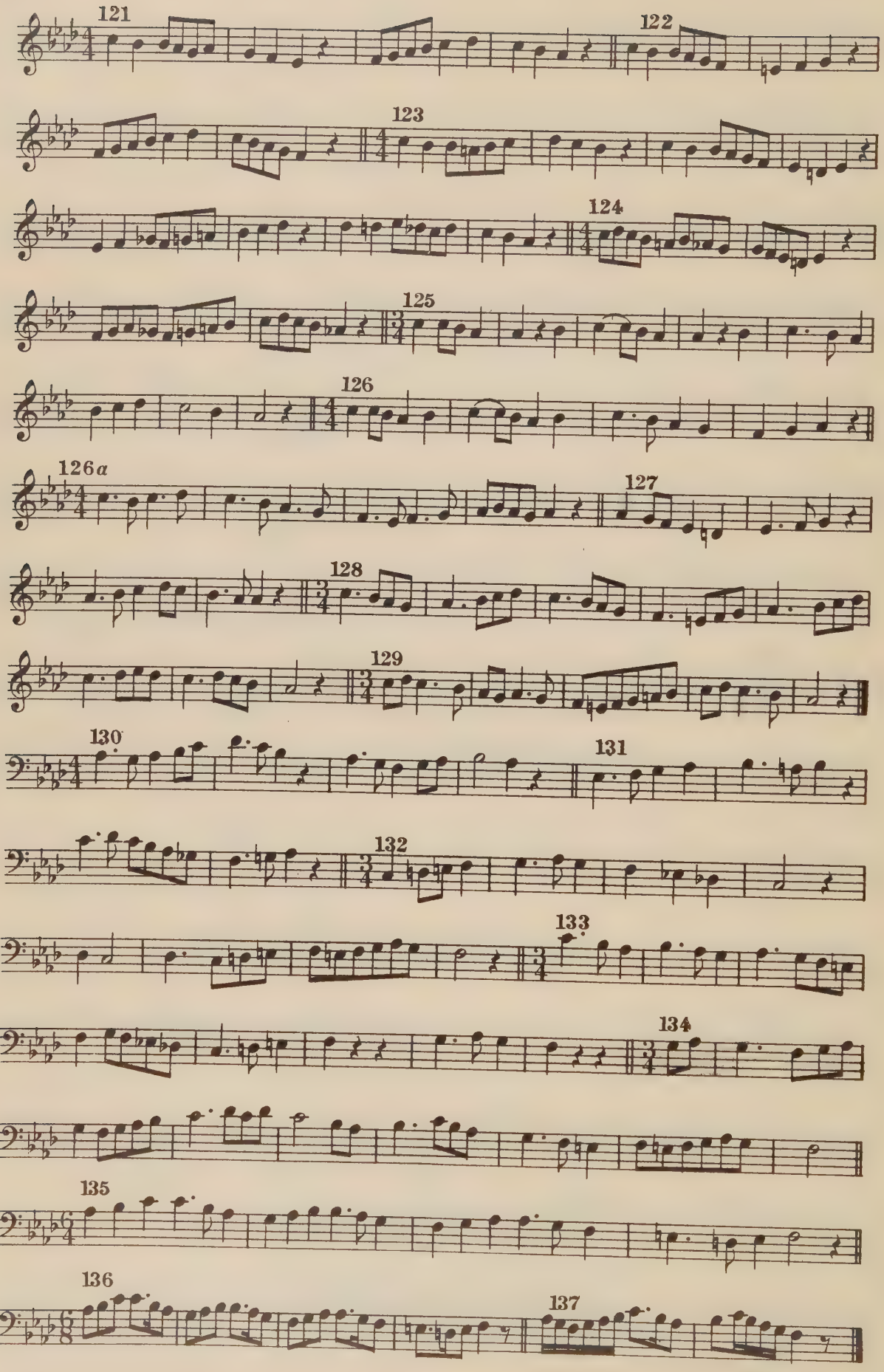

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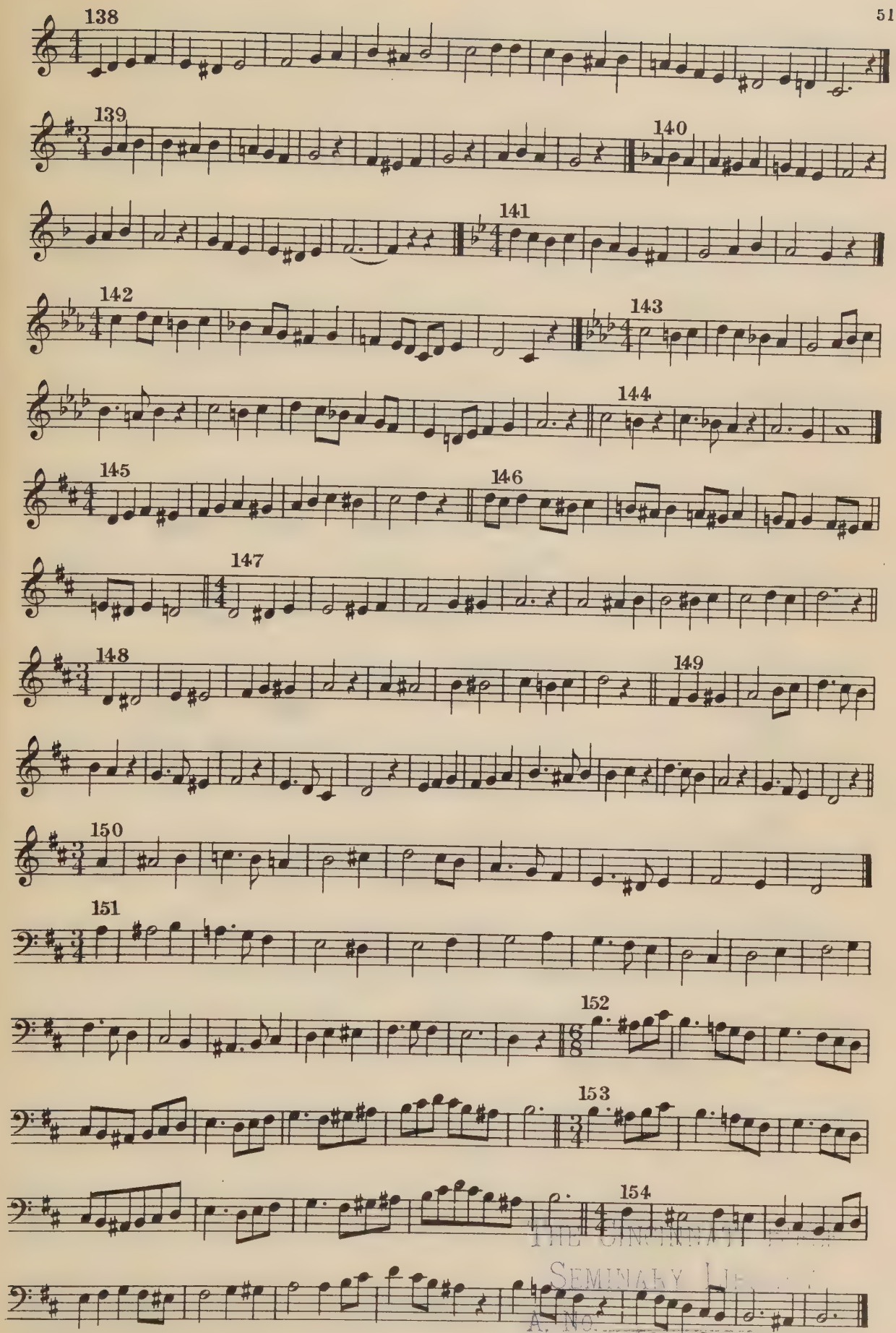

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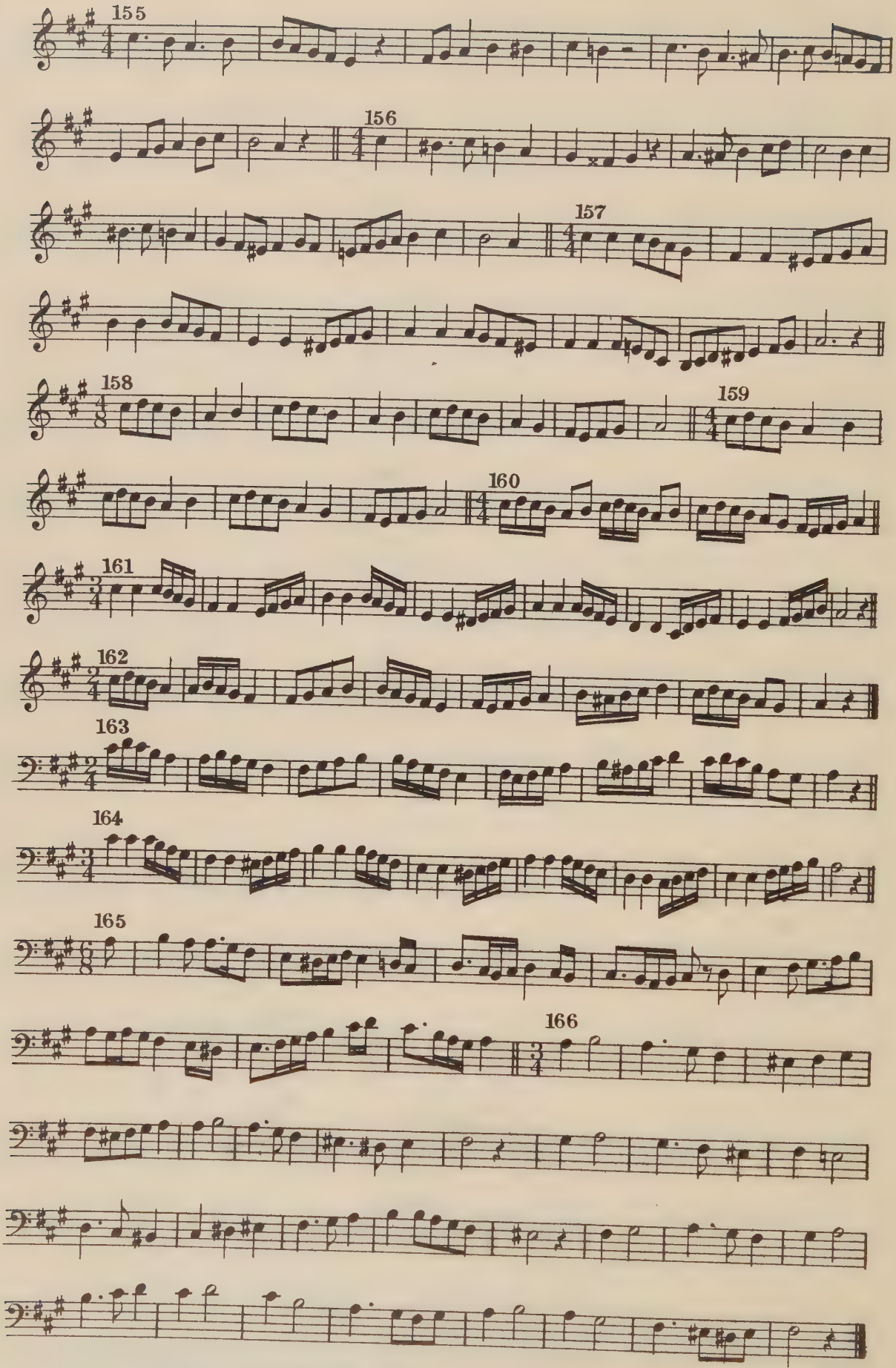
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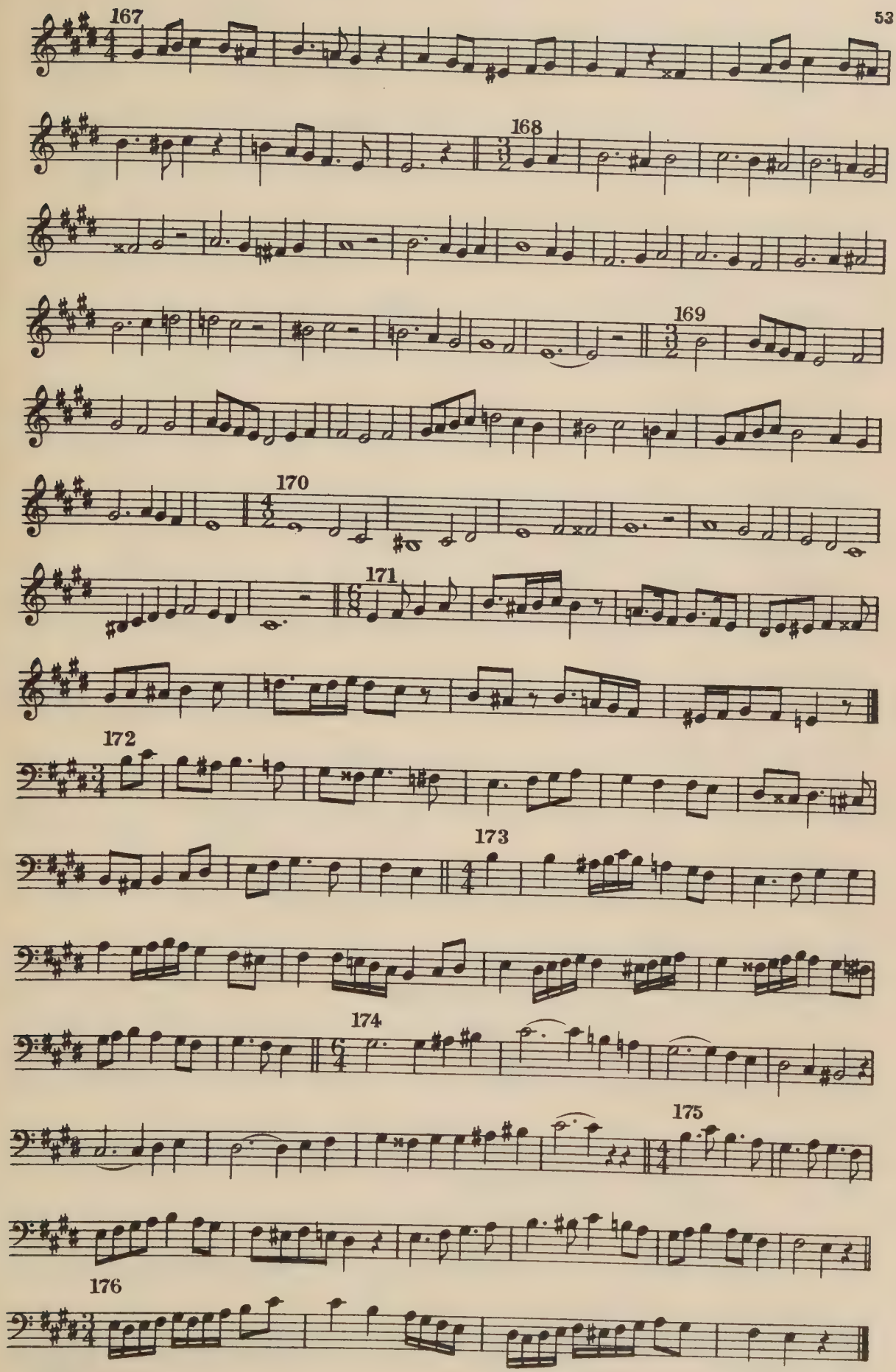
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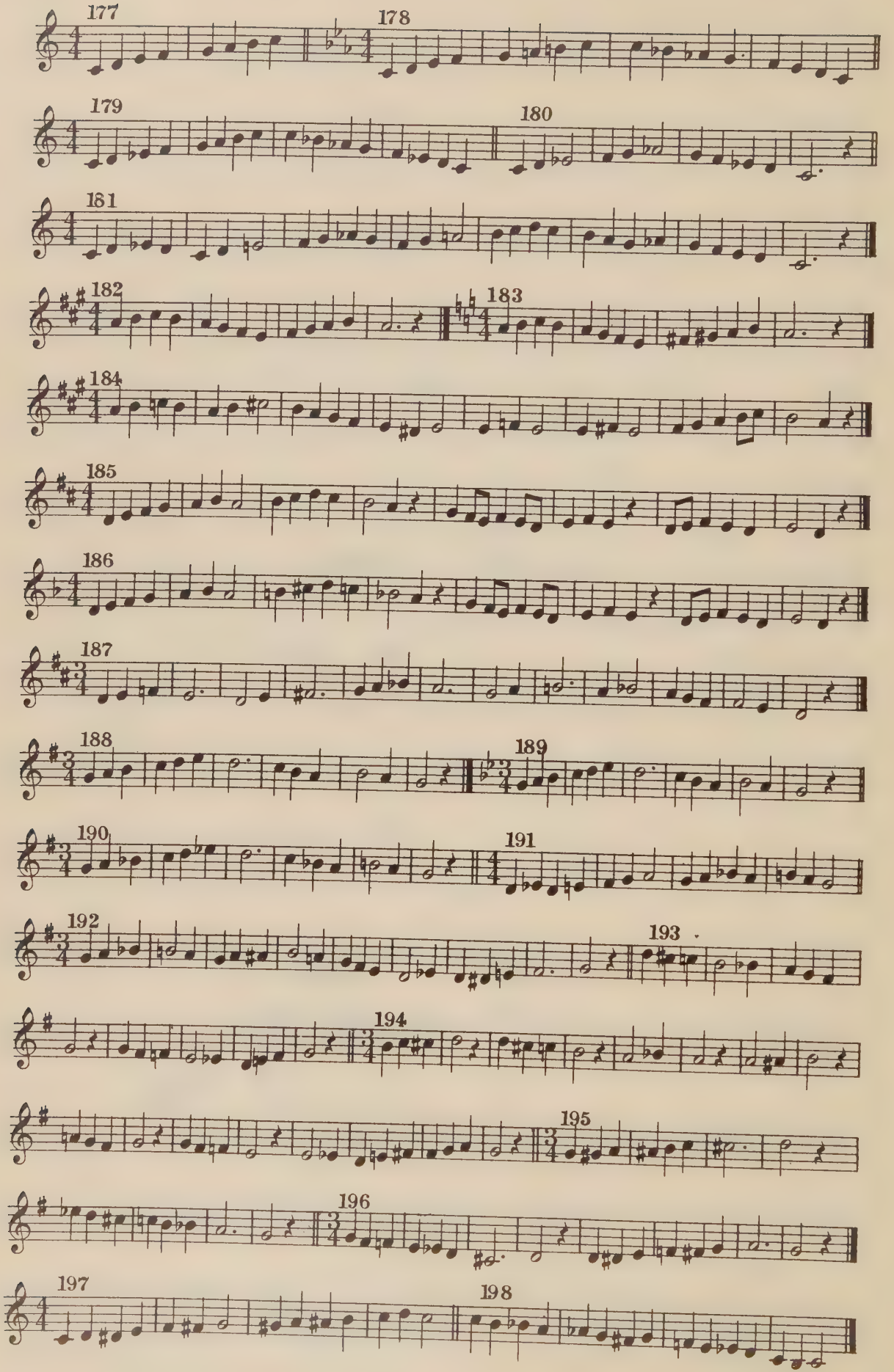

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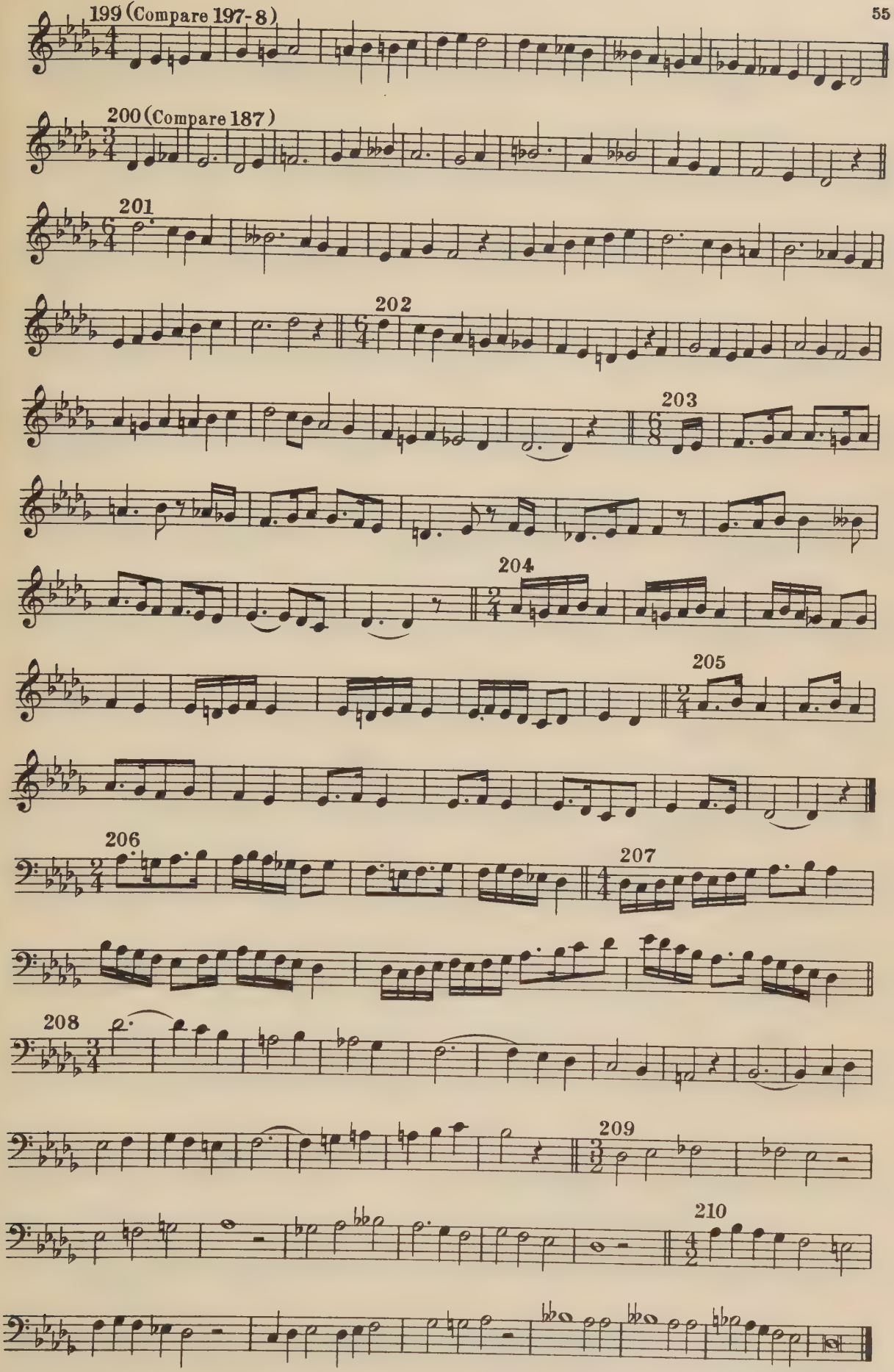
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200 (Compare 187)
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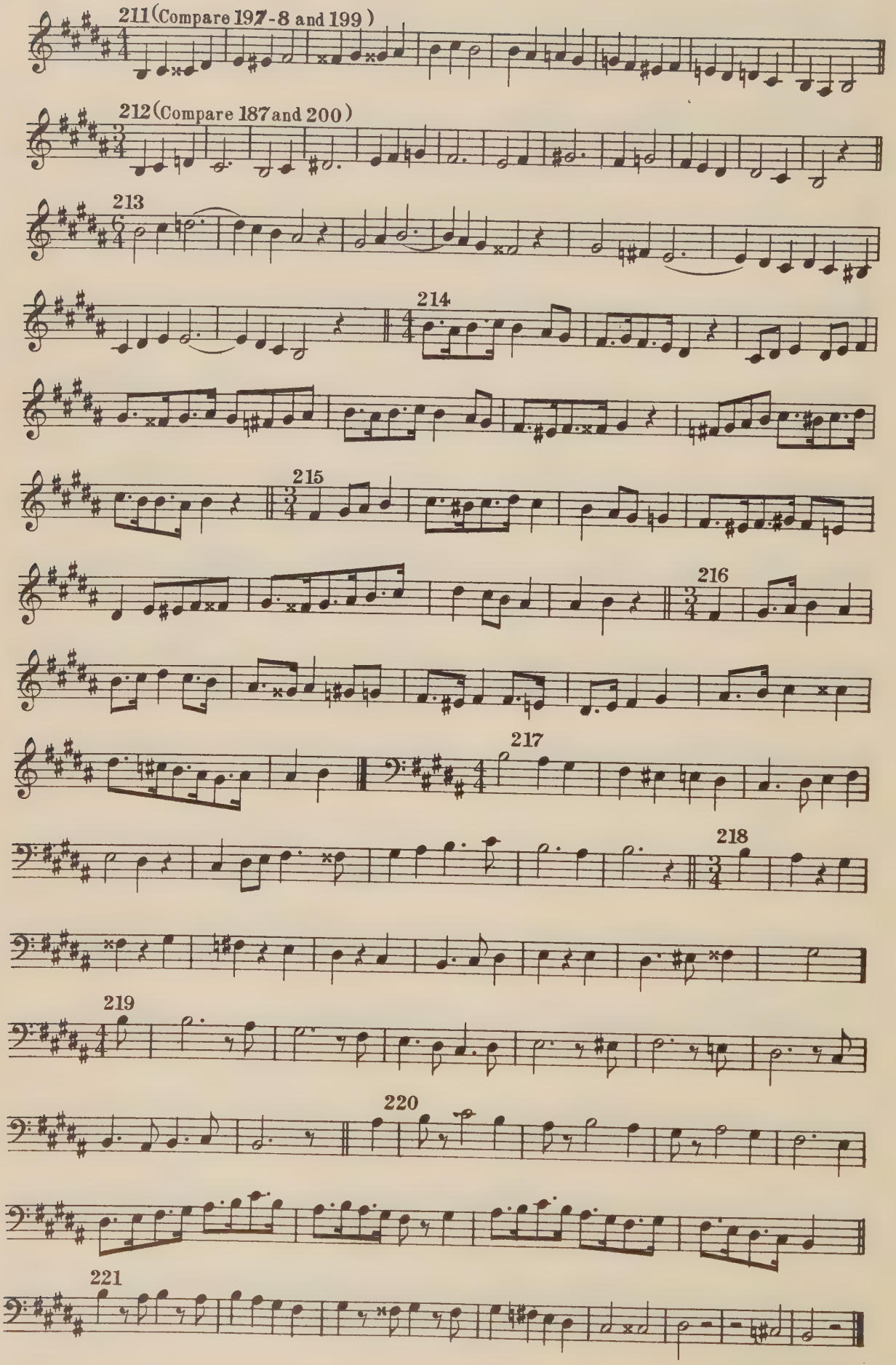
211 (Compare 197-8 and 199)
212 (Compare 187 and 200)
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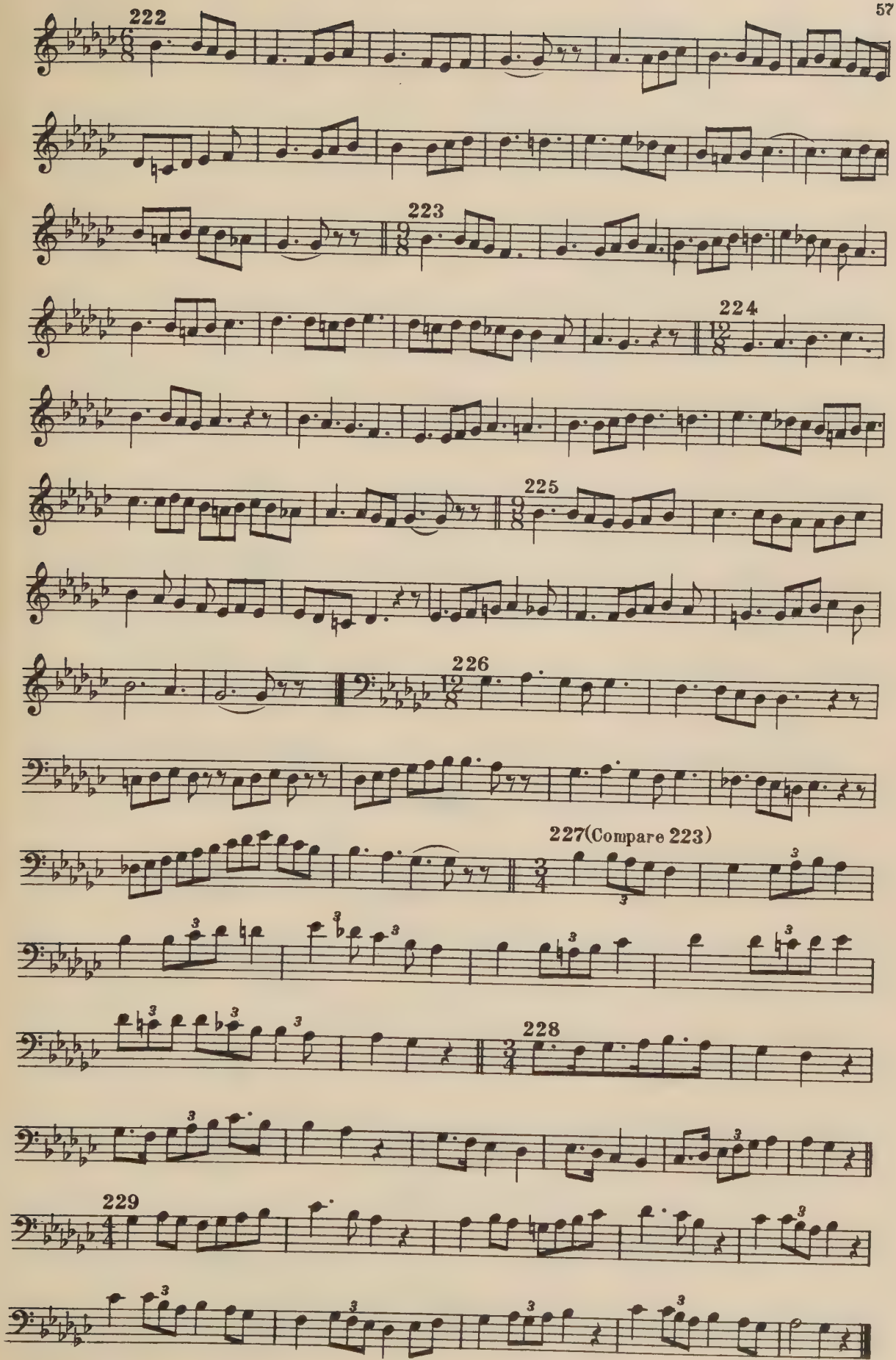
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227(Compare 223)
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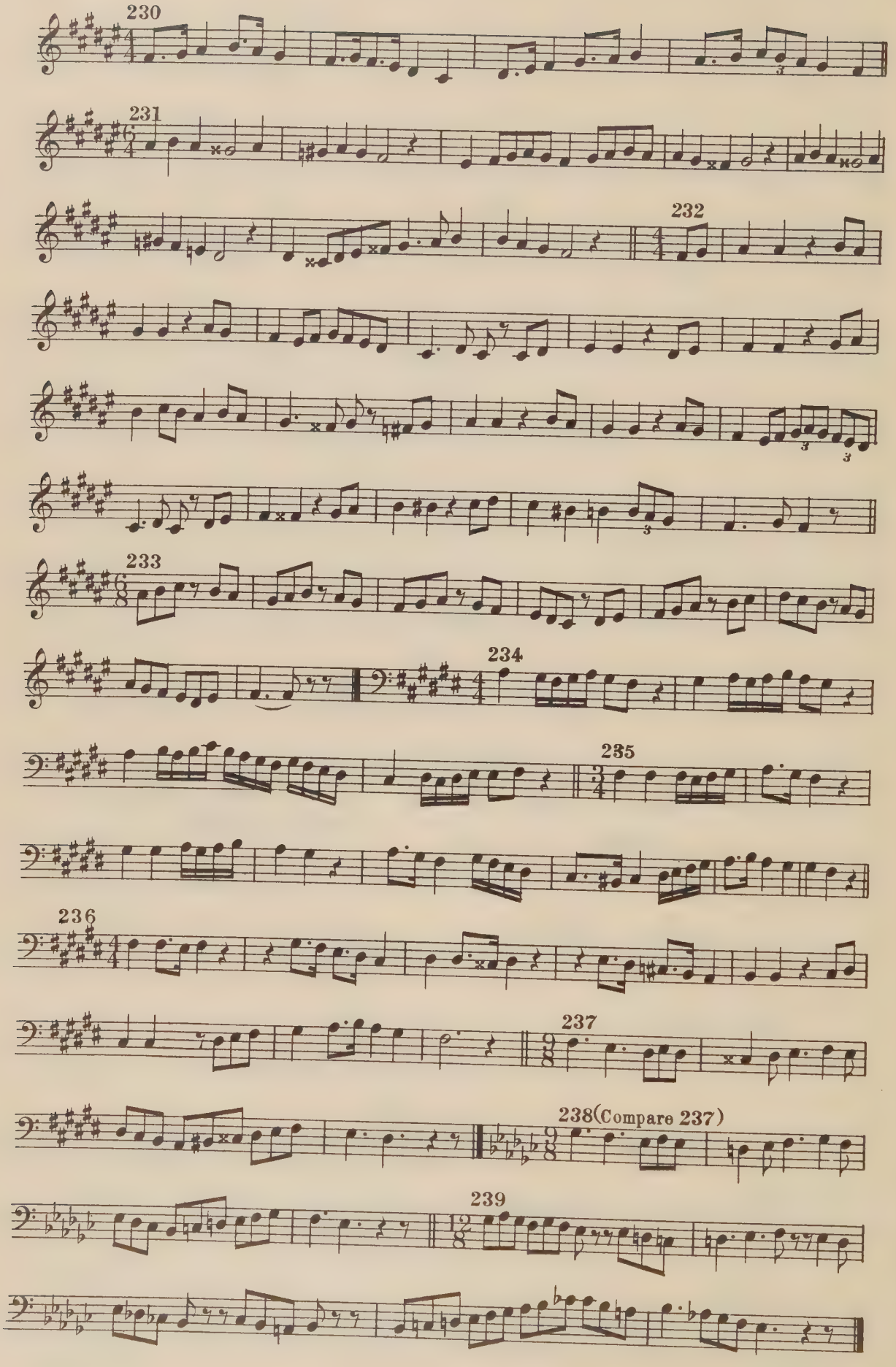
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238(Compare 237)
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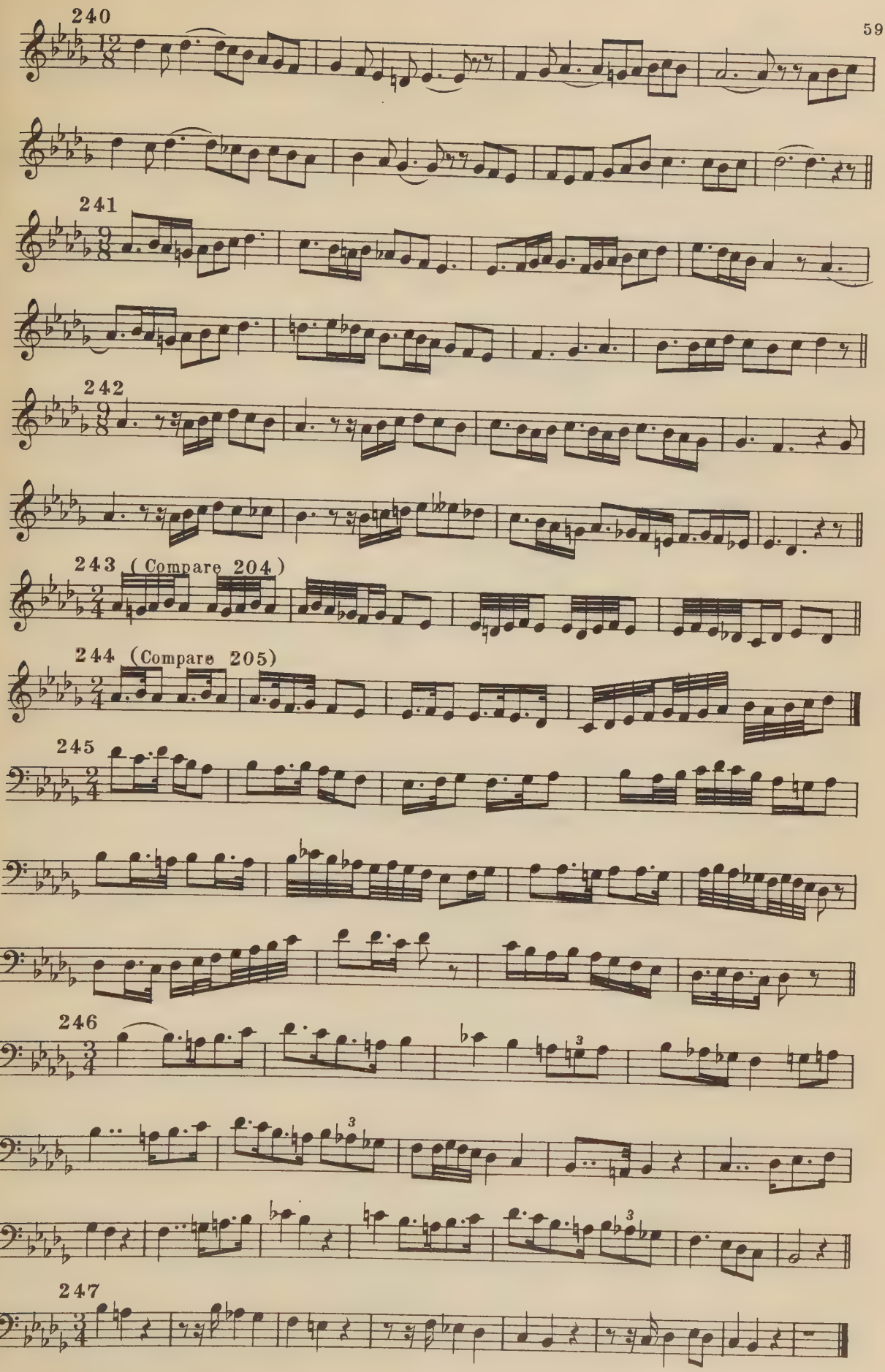
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243 (Compare 204)
244 (Compare 205)
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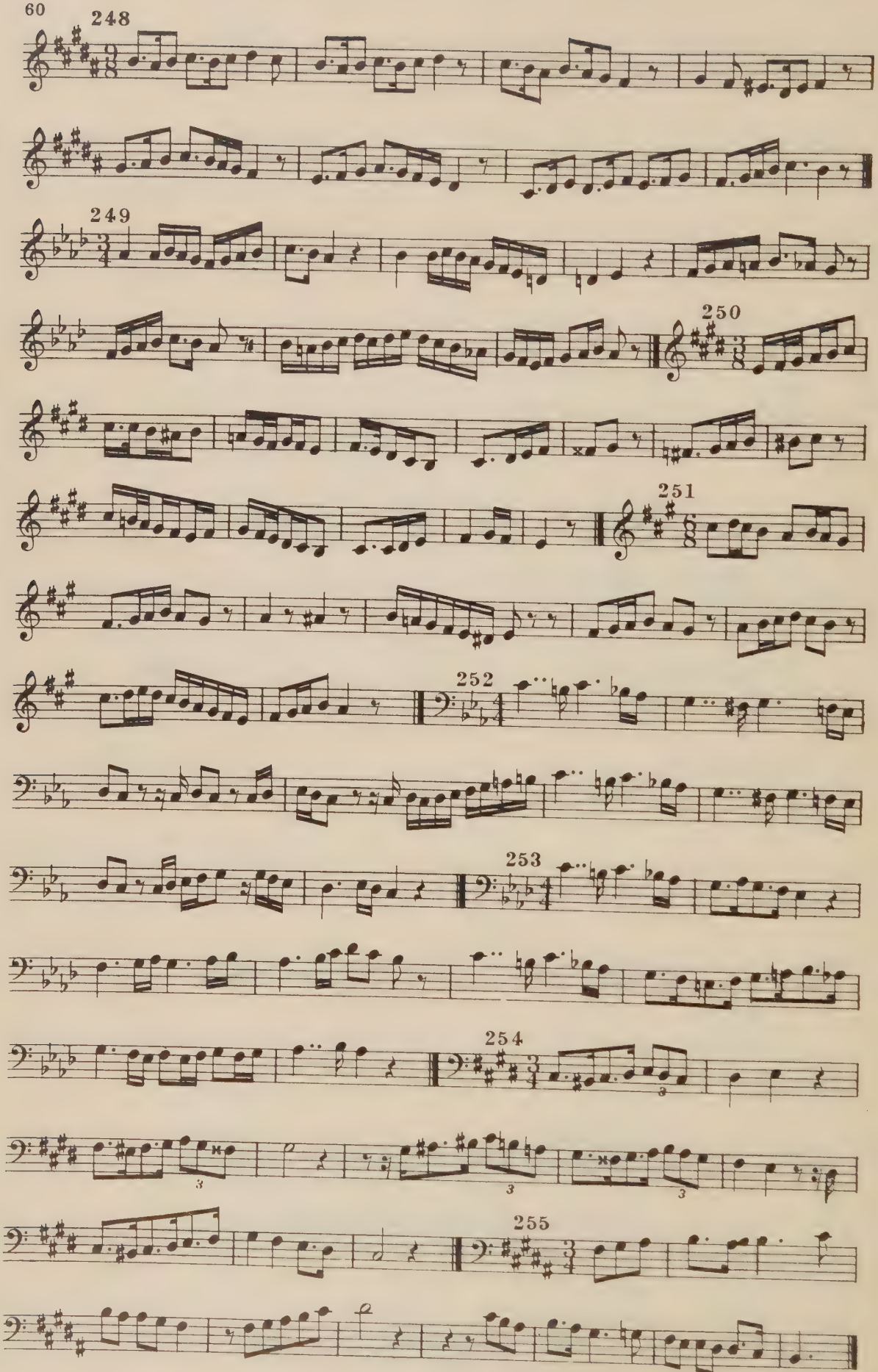
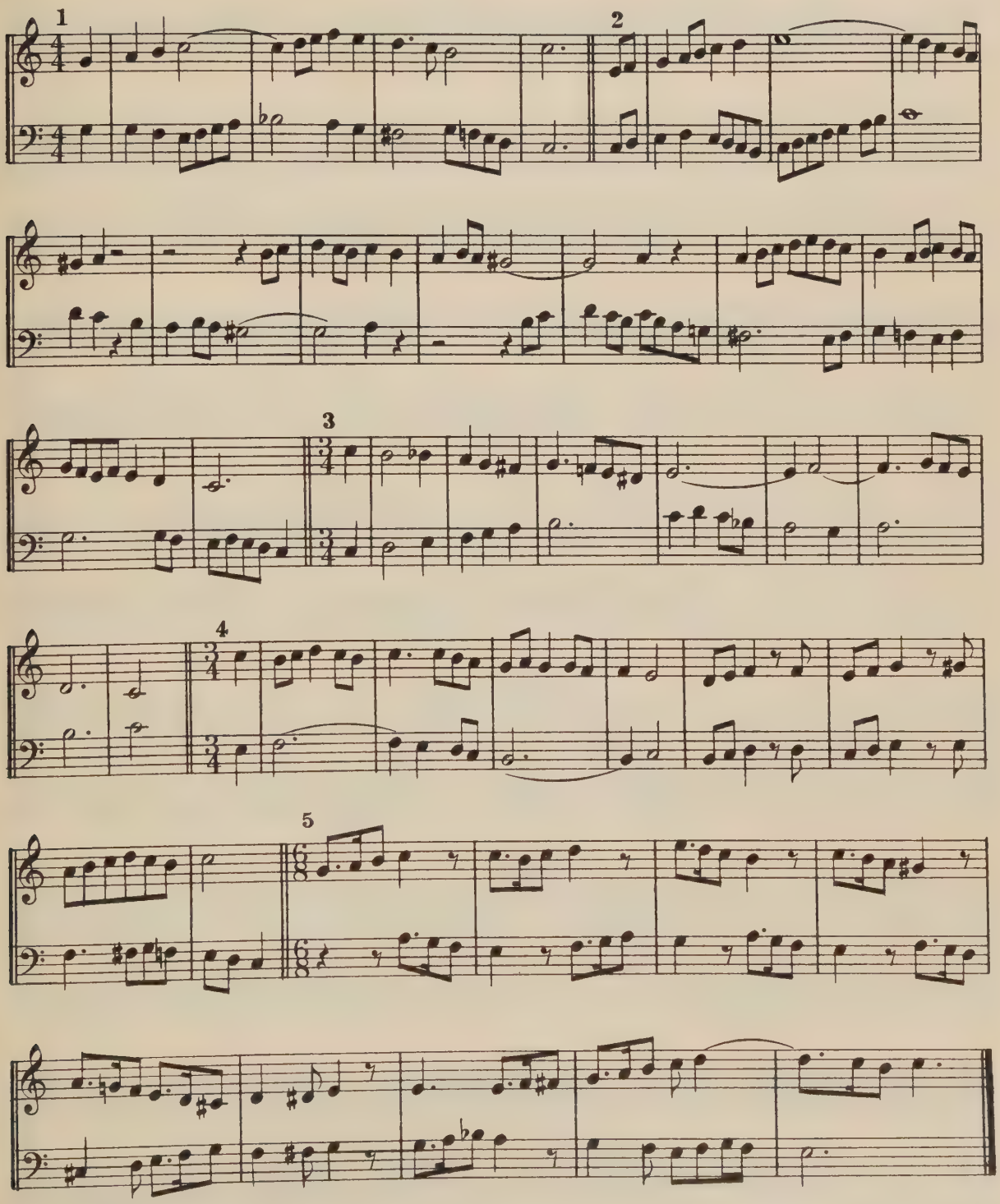


5-57-67845-200

FOURTH SERIES

Two-part exercises in step-wise melody in all keys — Chromatic tones, modulatory and ornamental — Development of incidental and extended modulation — Syncopation — Mingling of double and triple divisions of the beat



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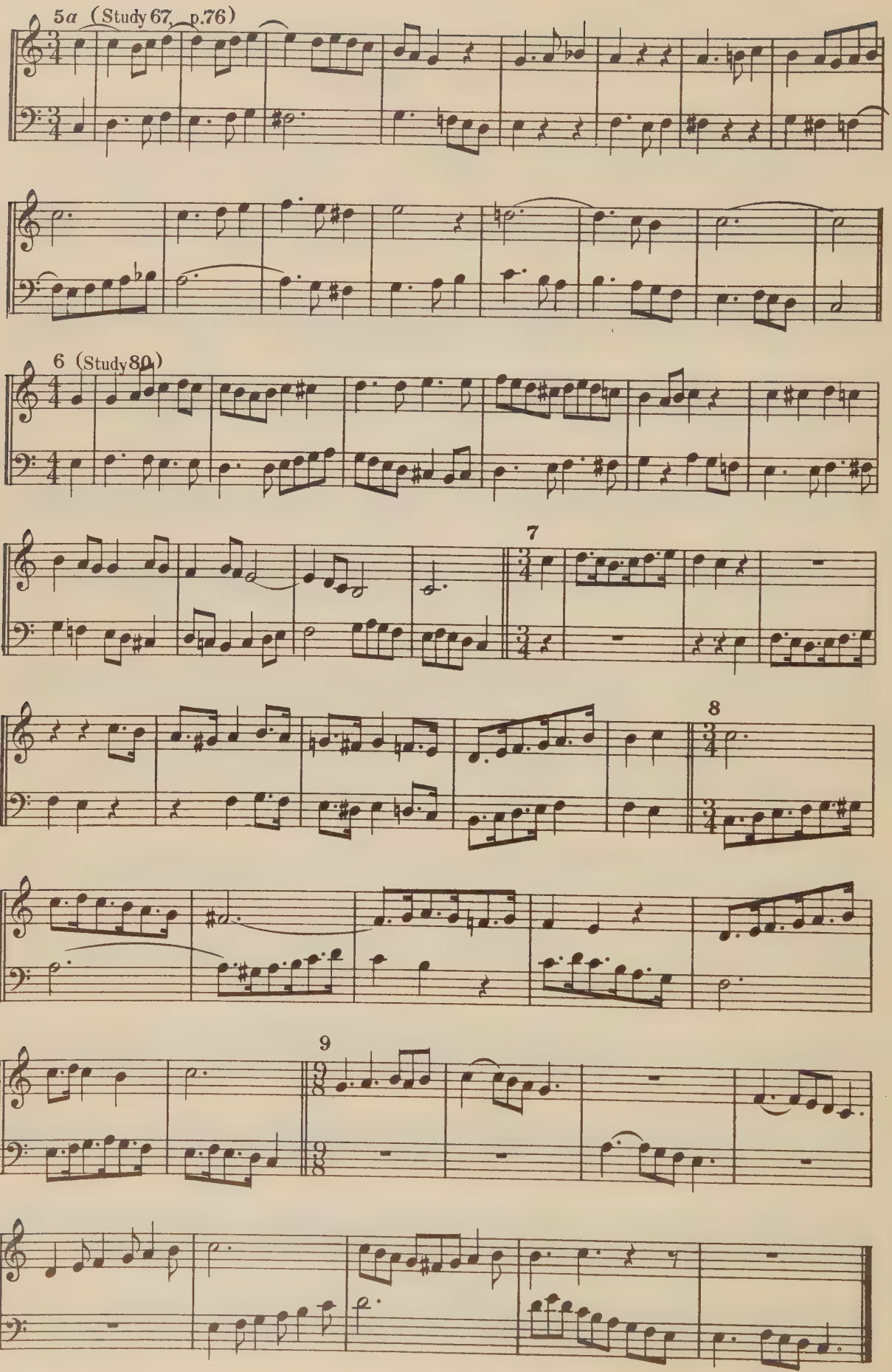

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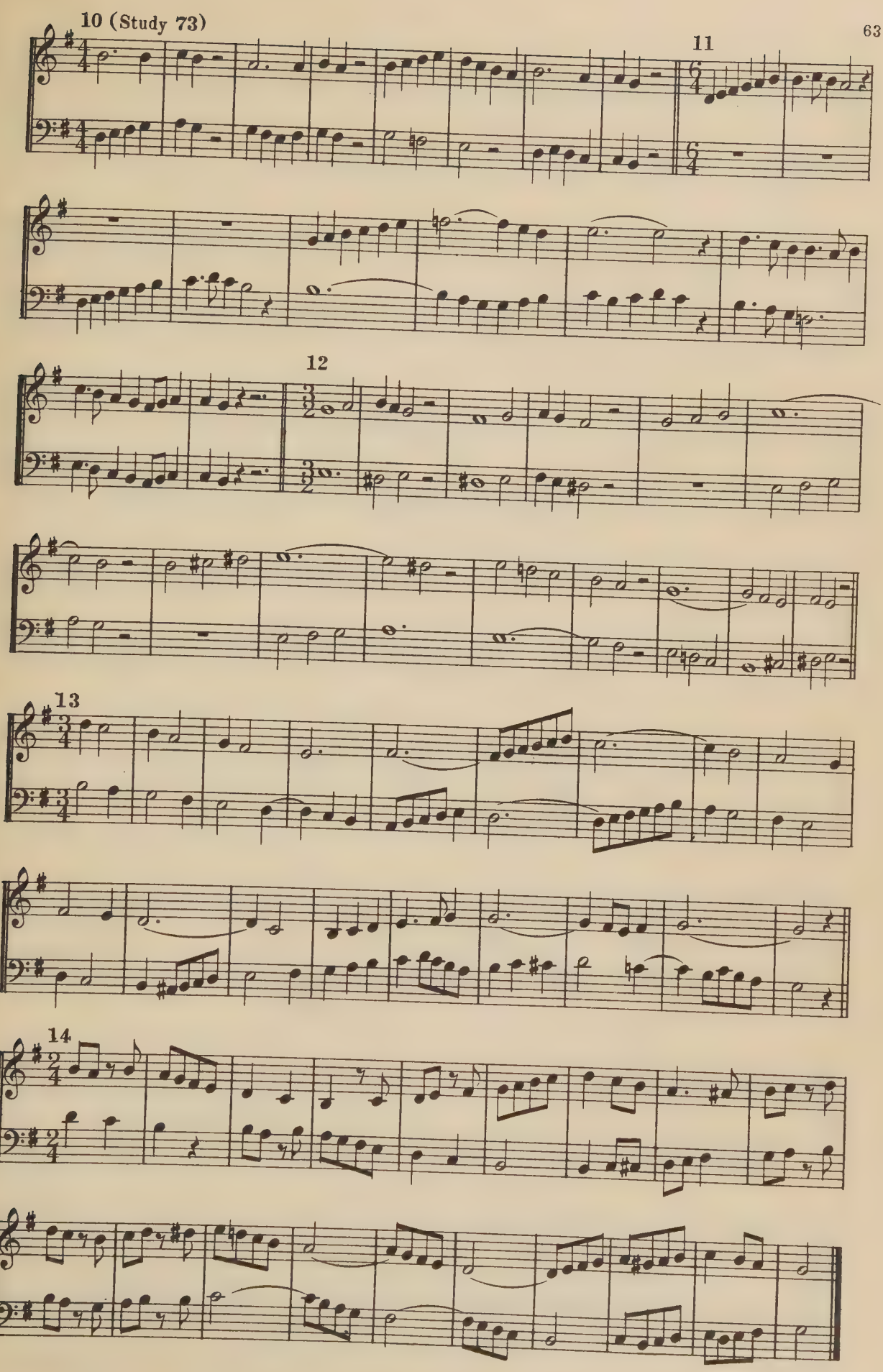
10 (Study 73)
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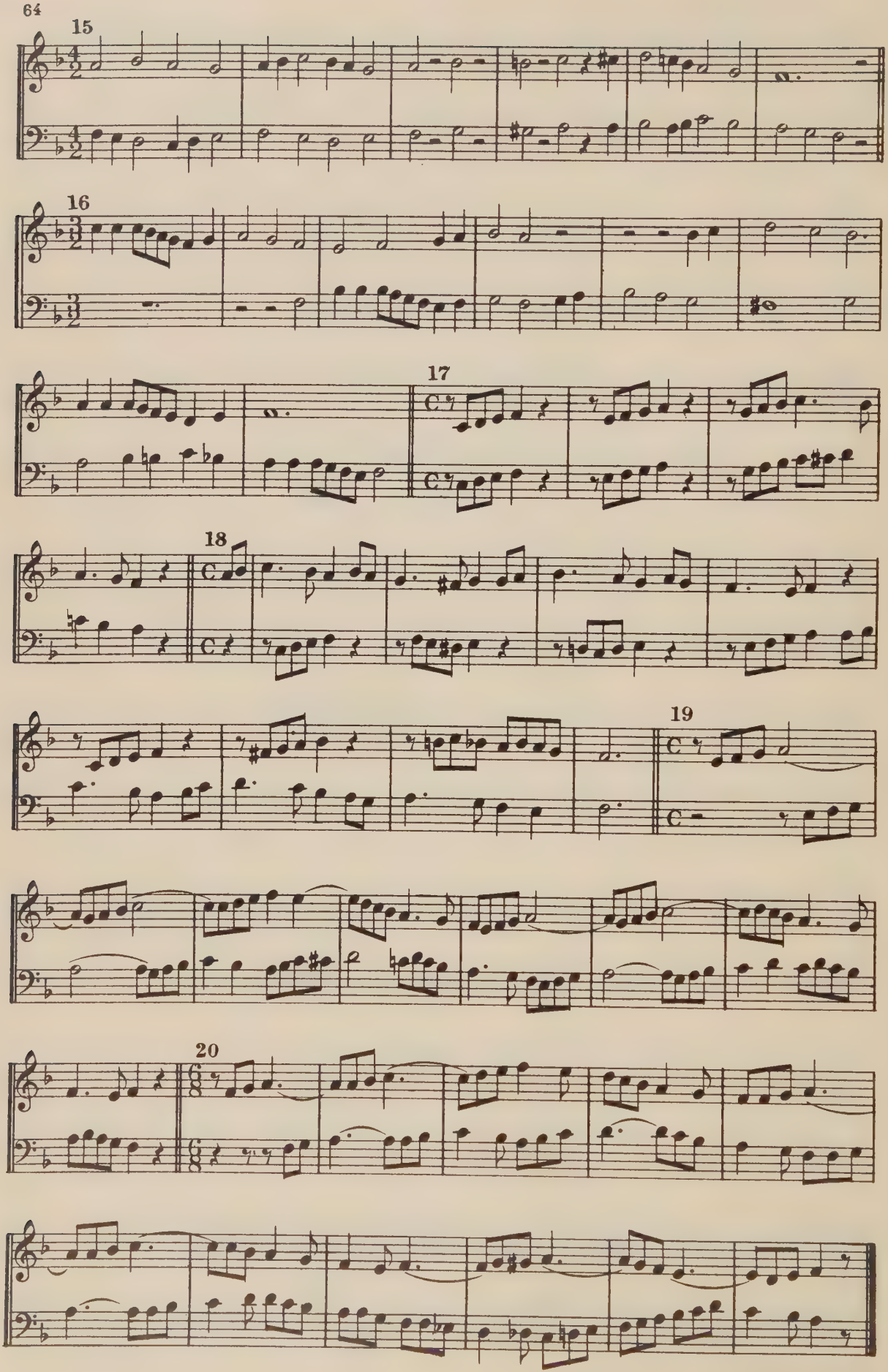
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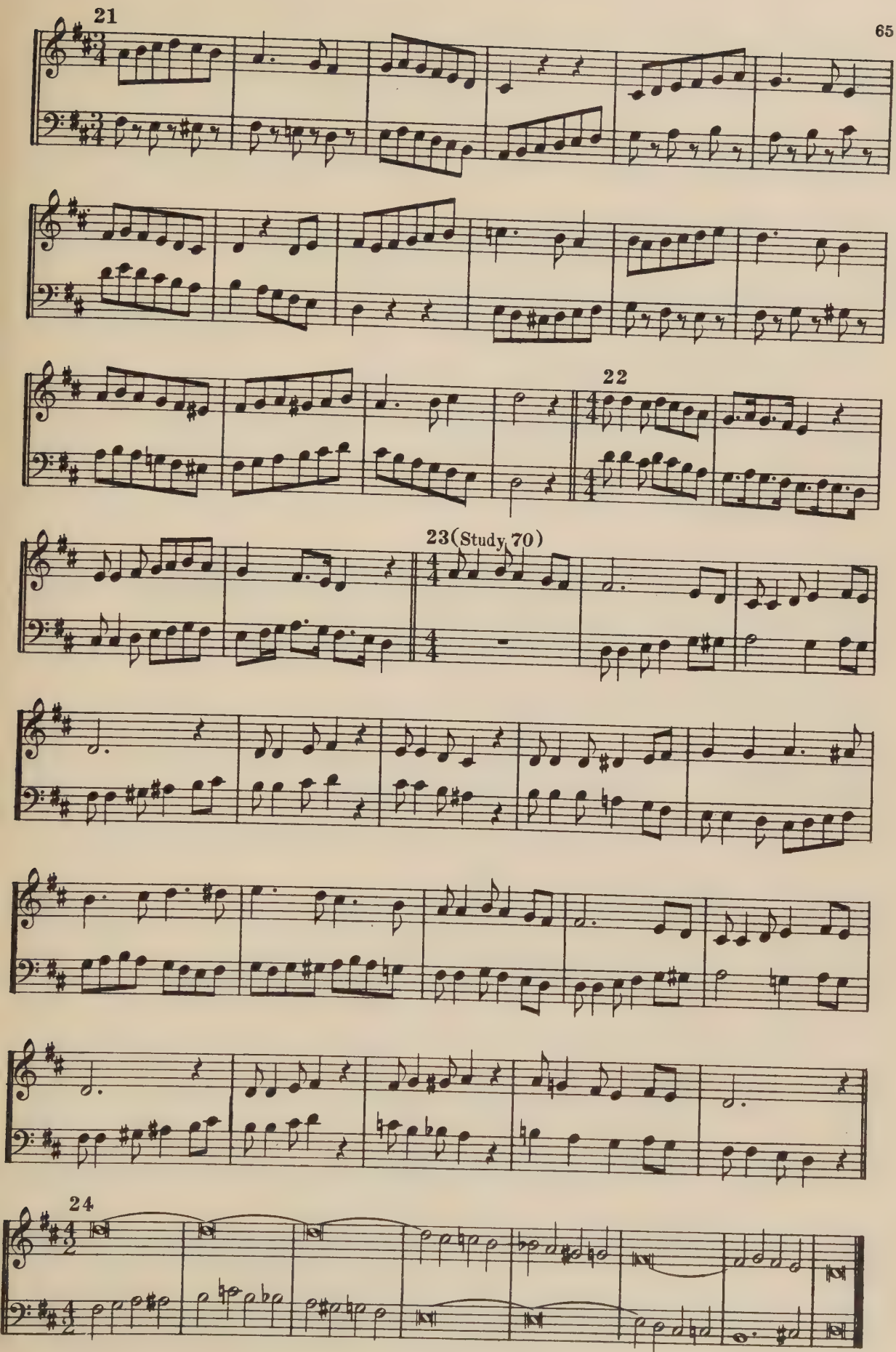
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23(Study 70)
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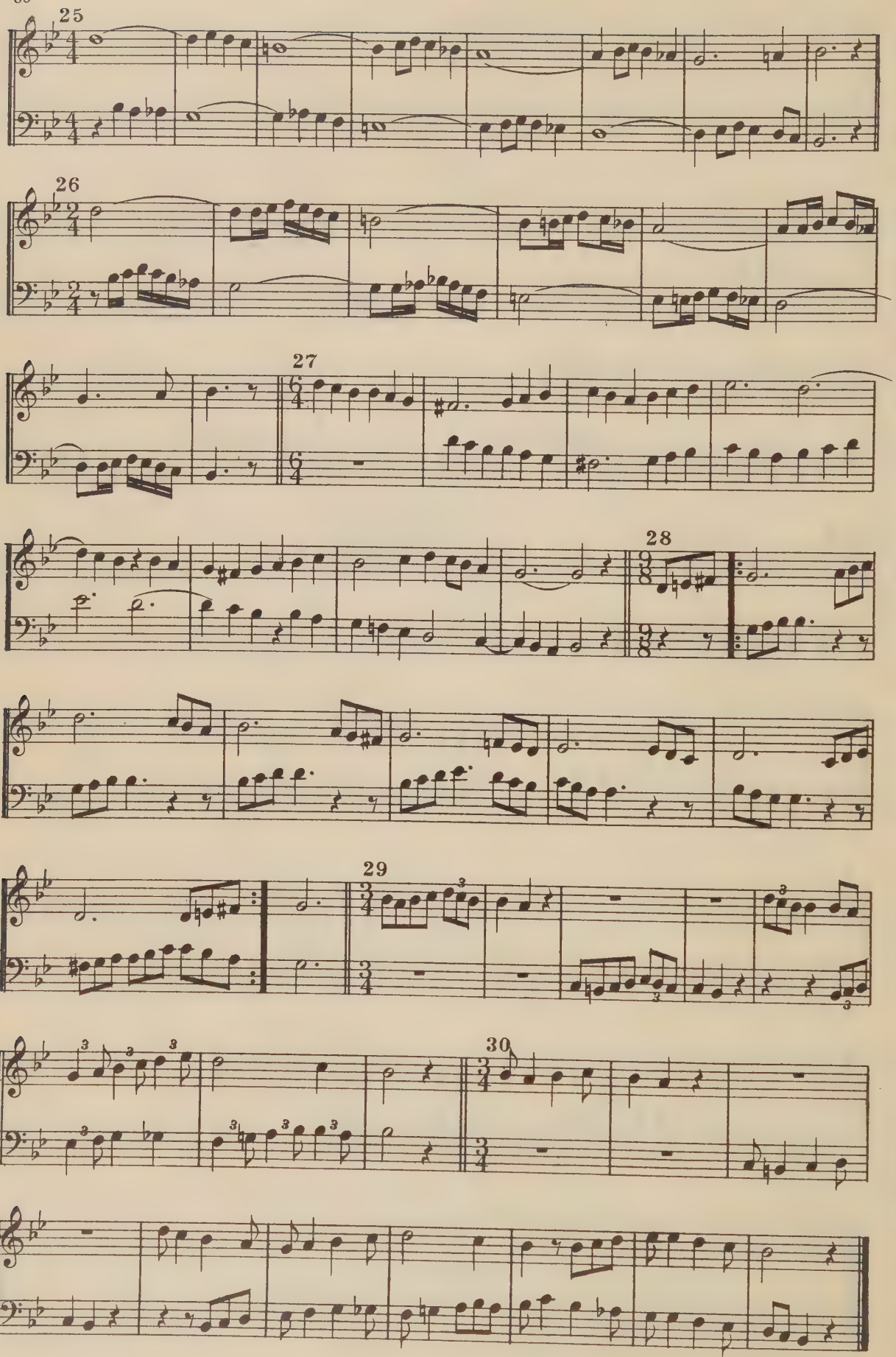

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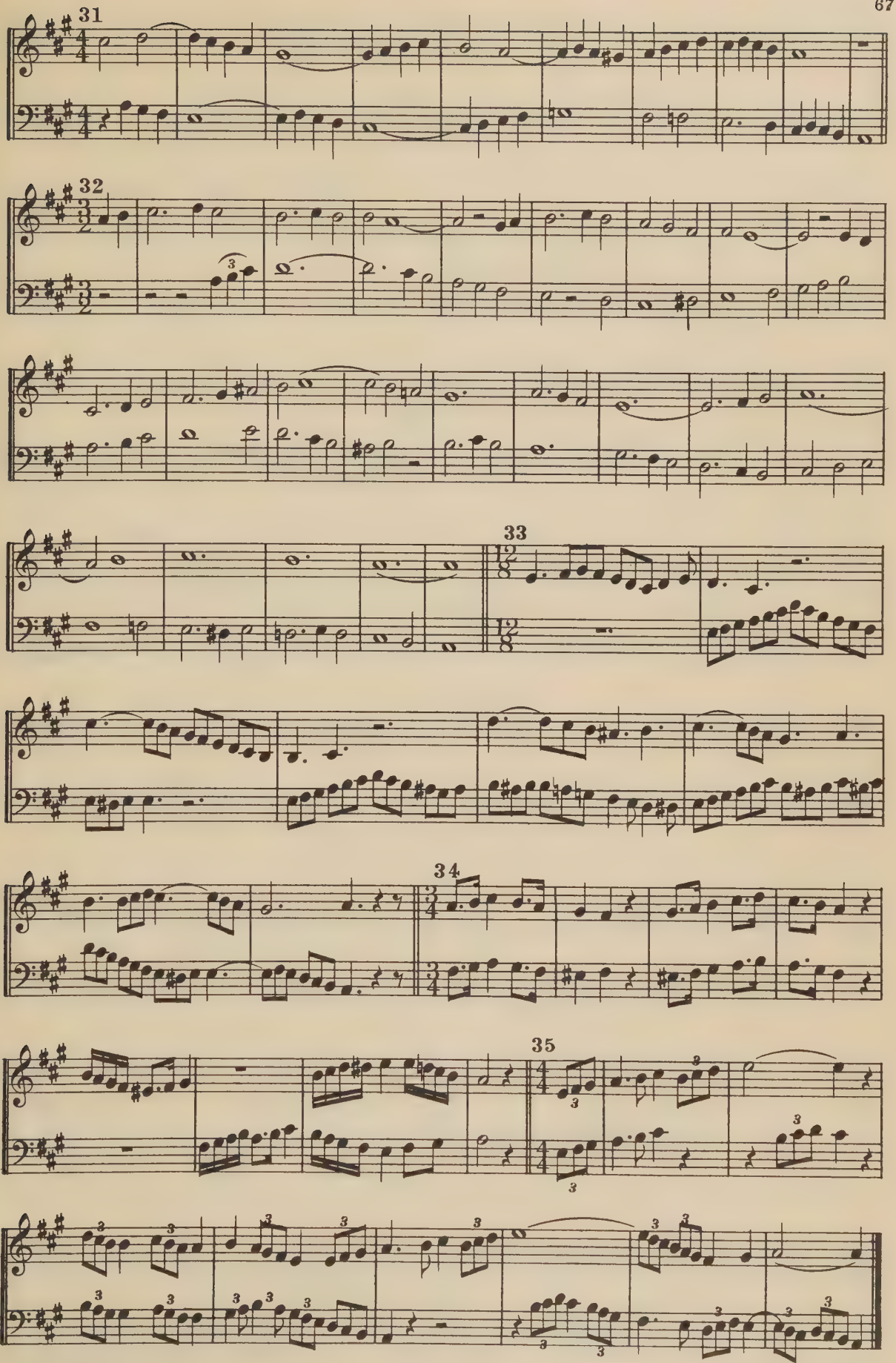

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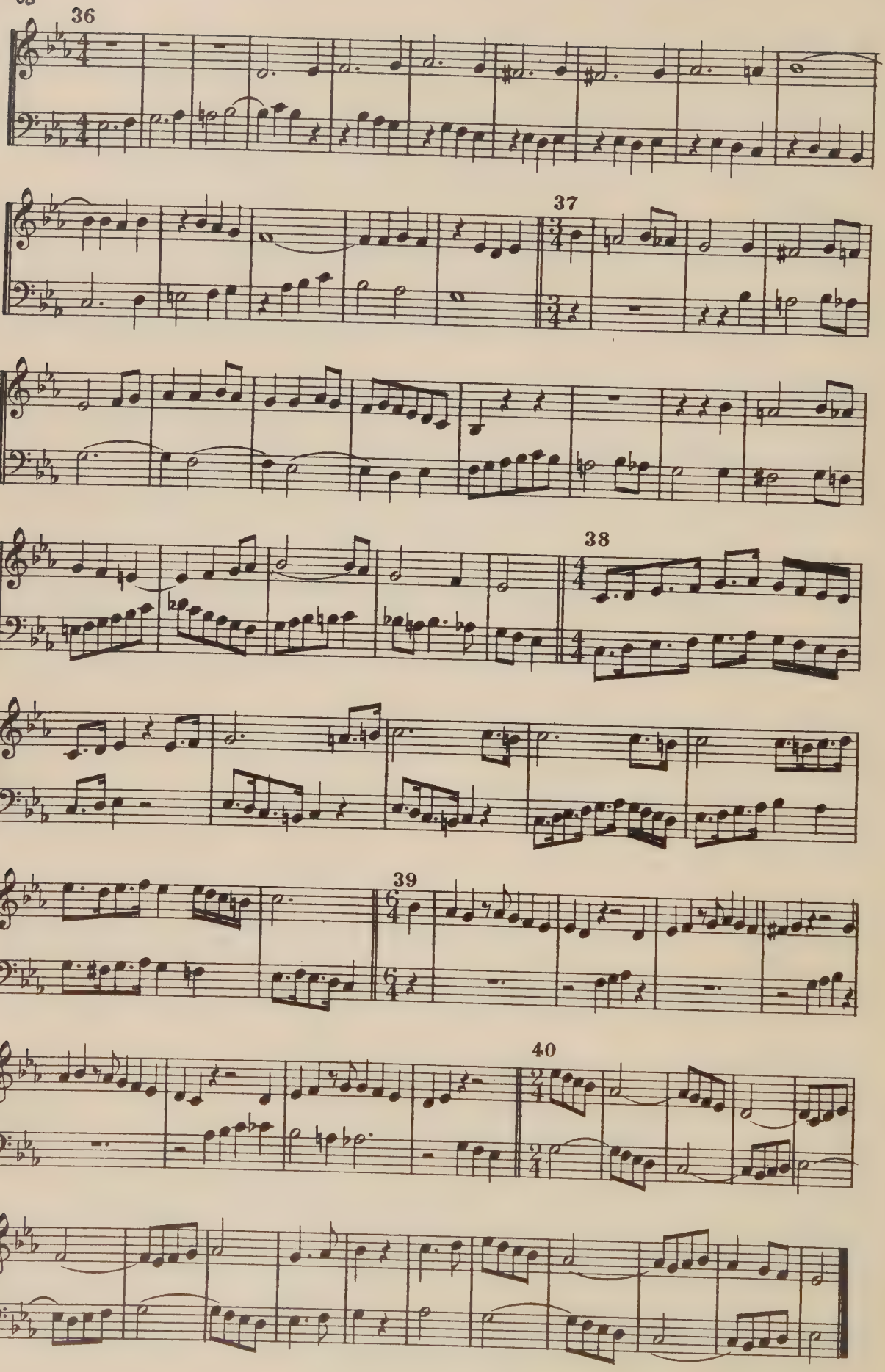

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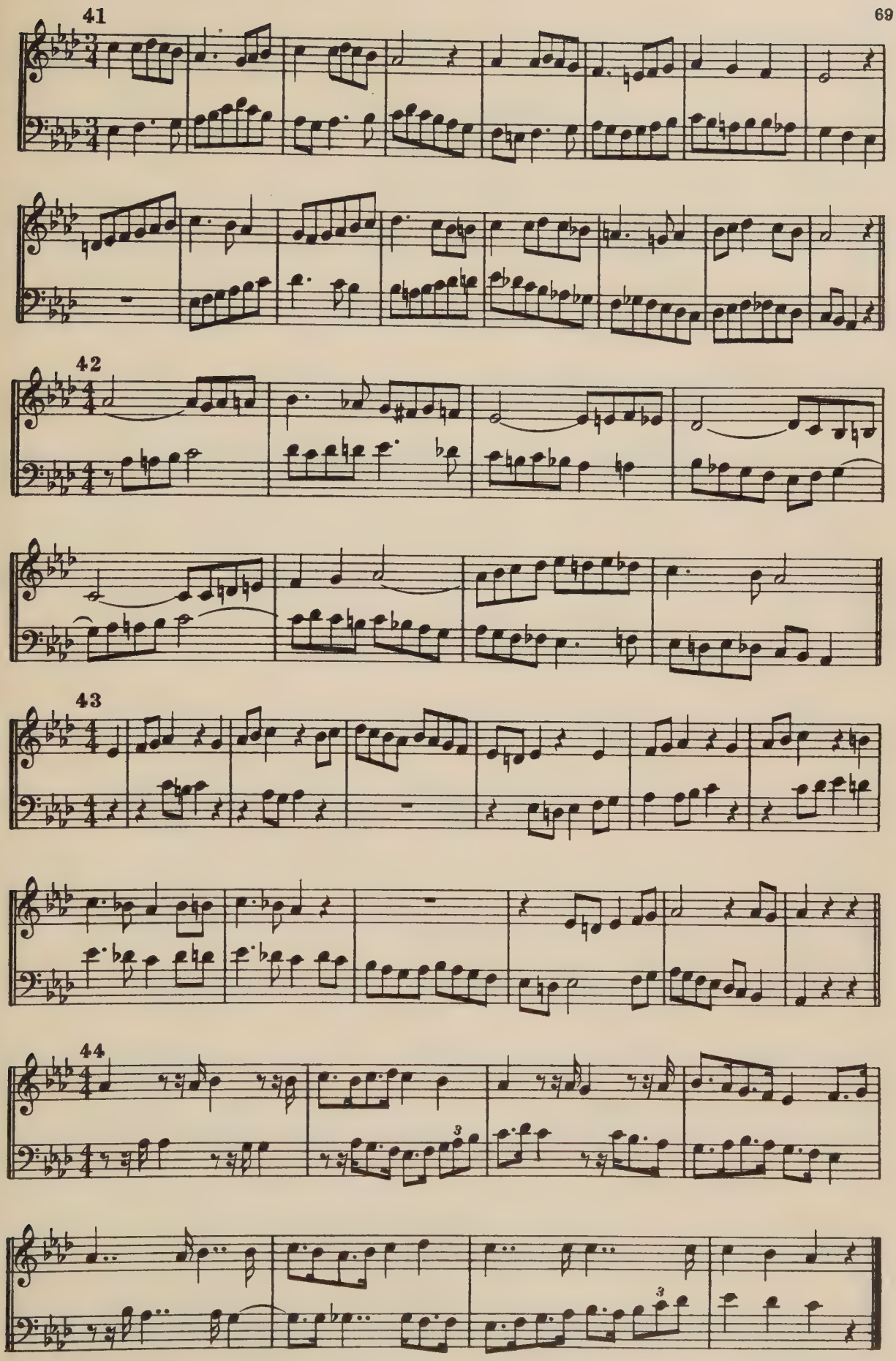

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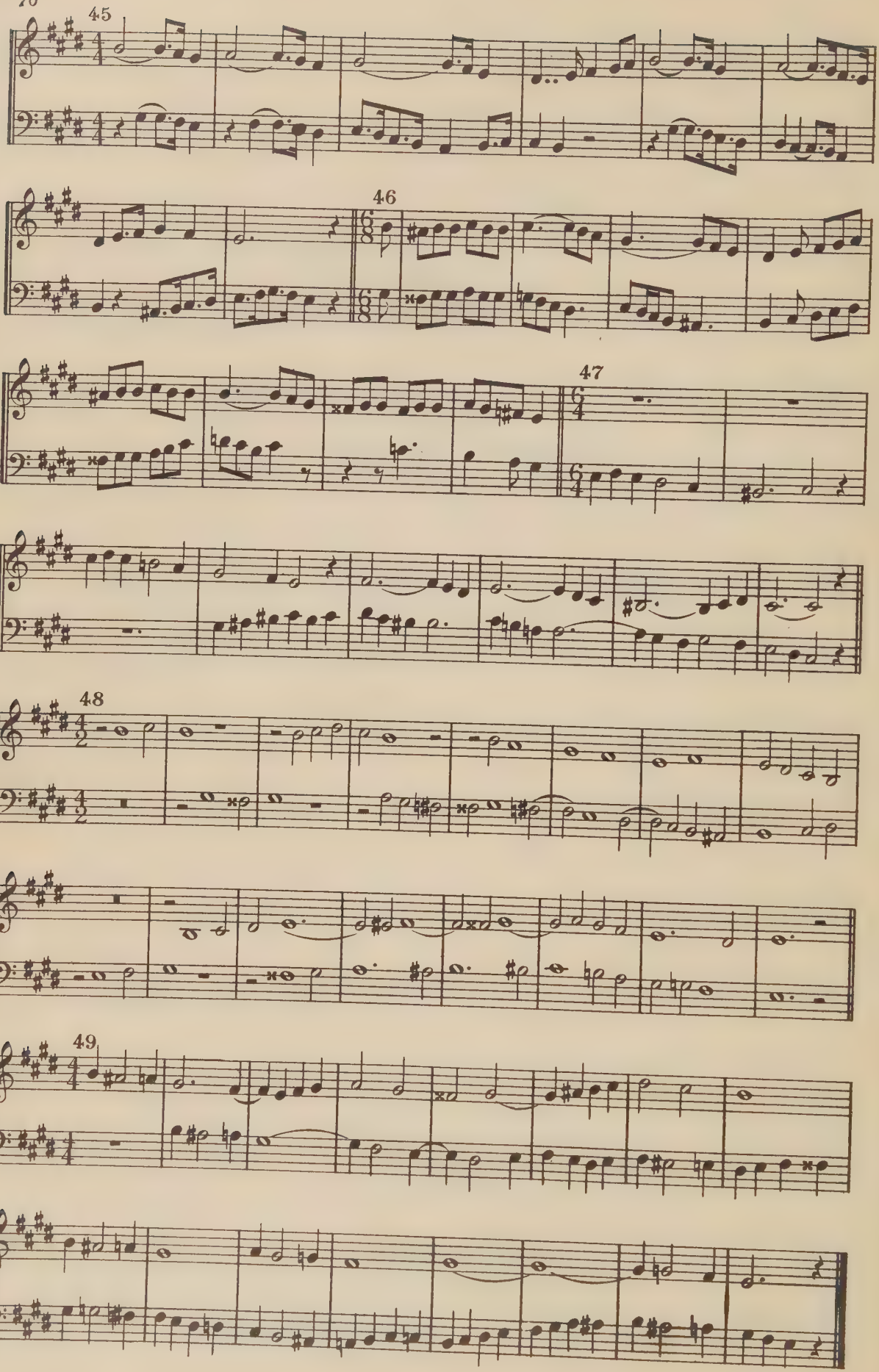

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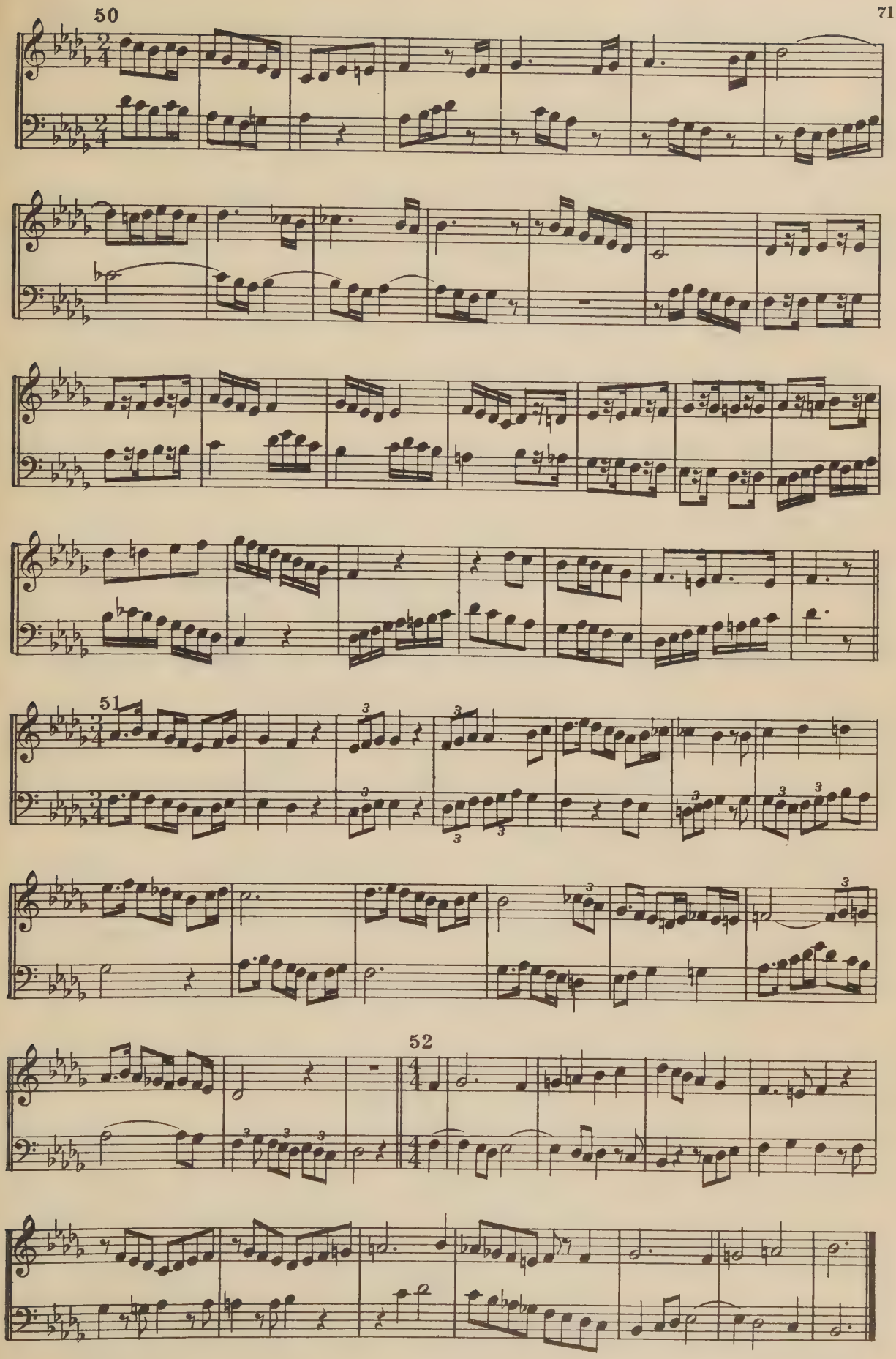

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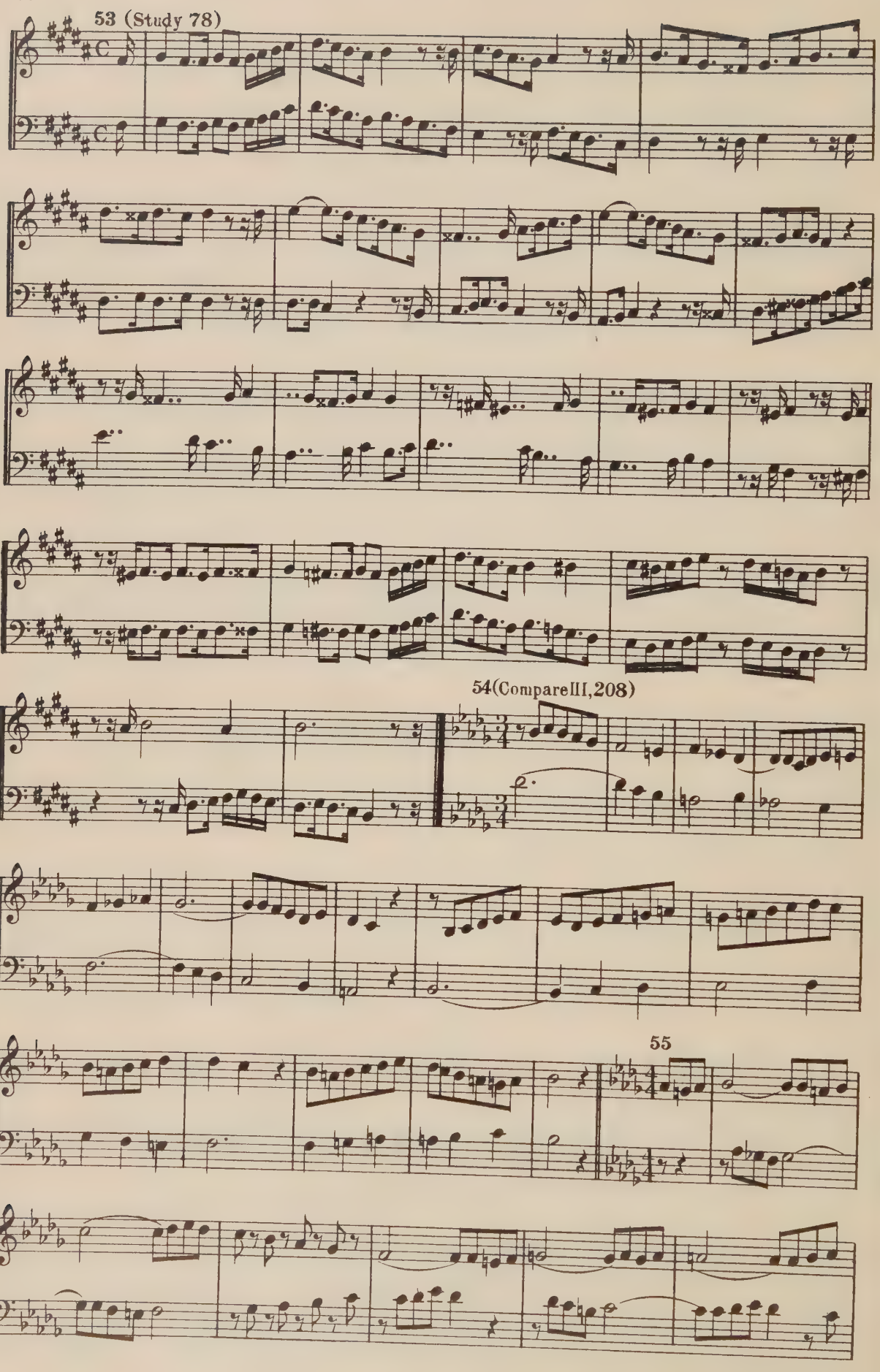

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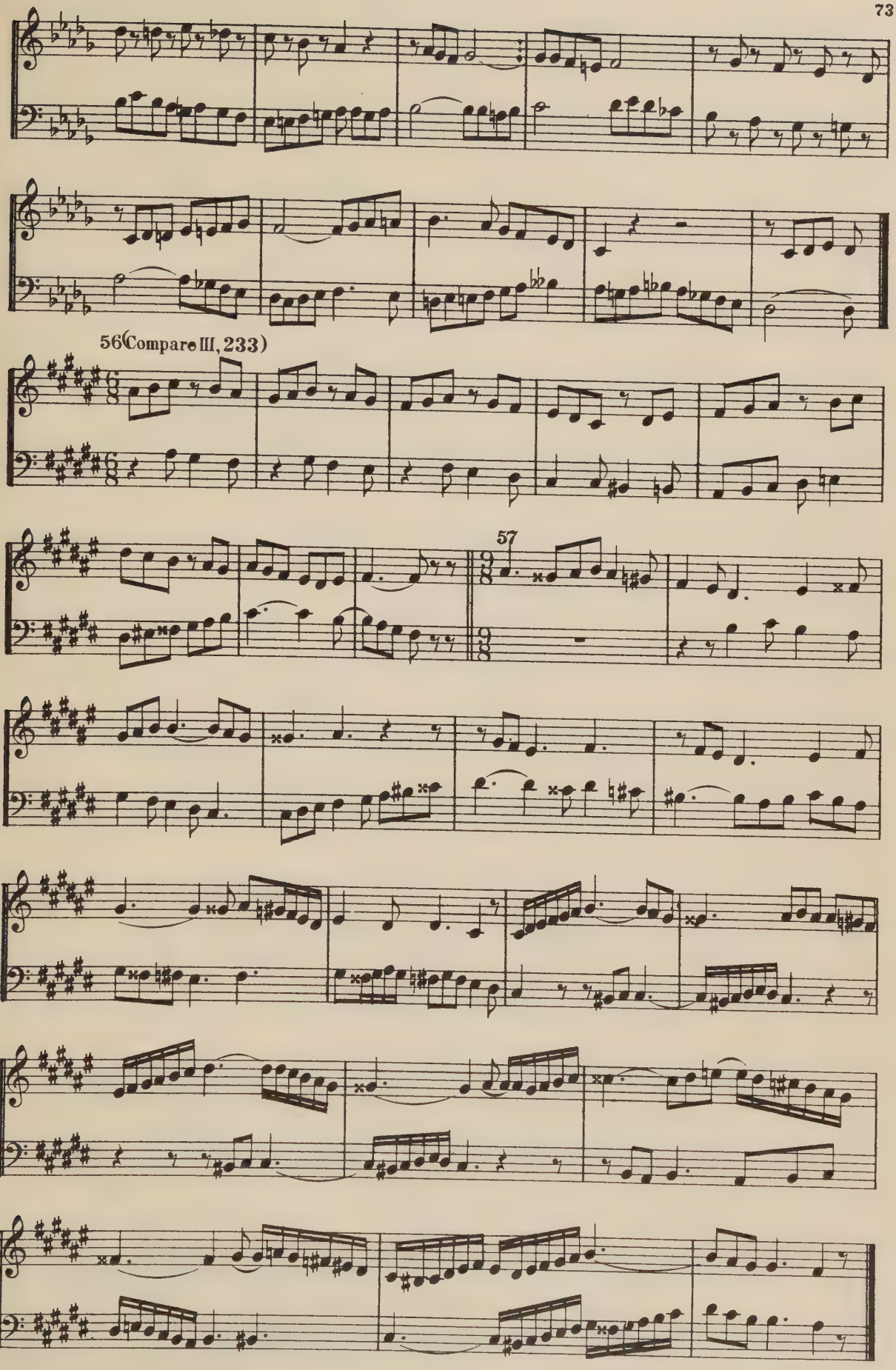

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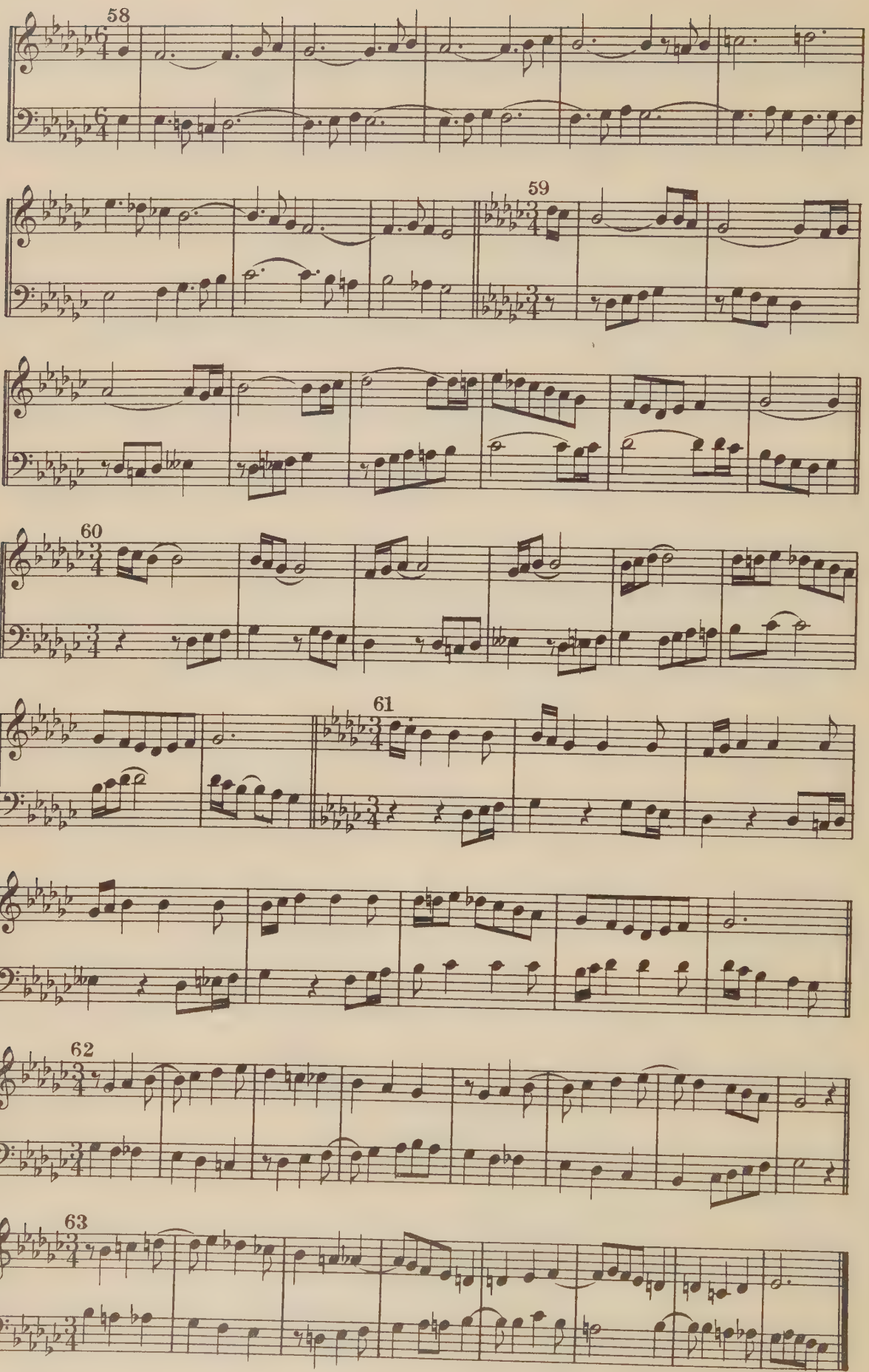
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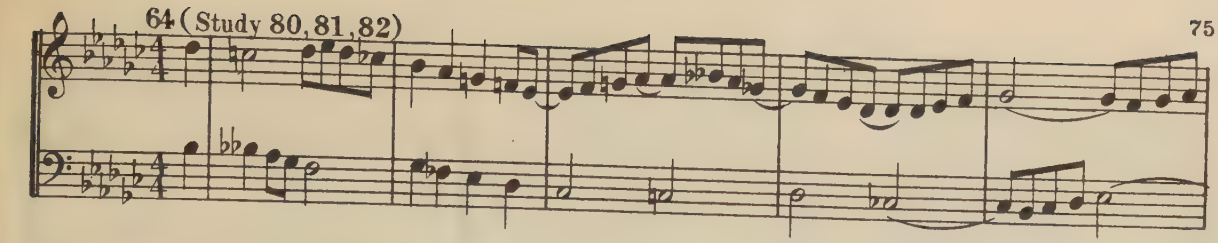
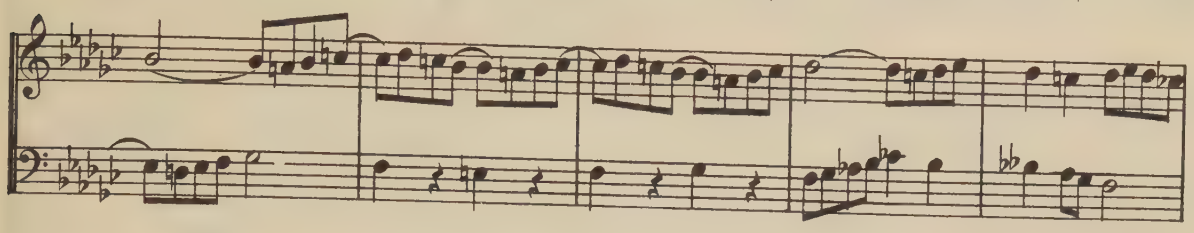
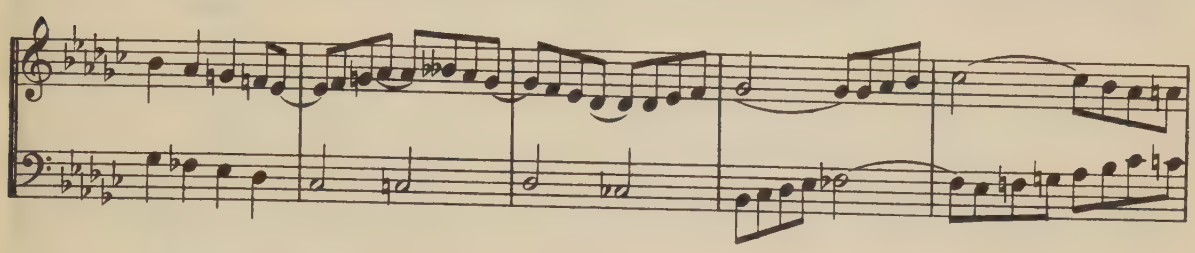
64 (Study 80, 81, 82)







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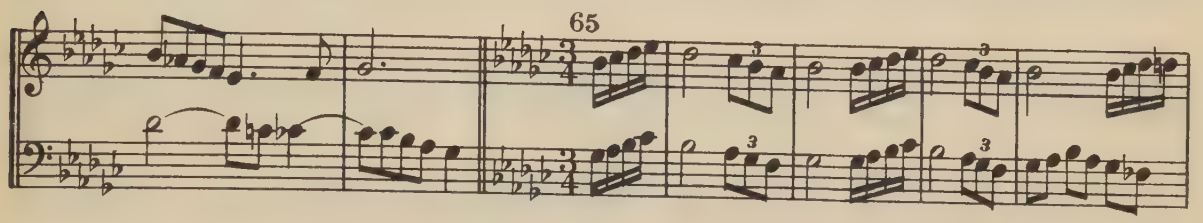

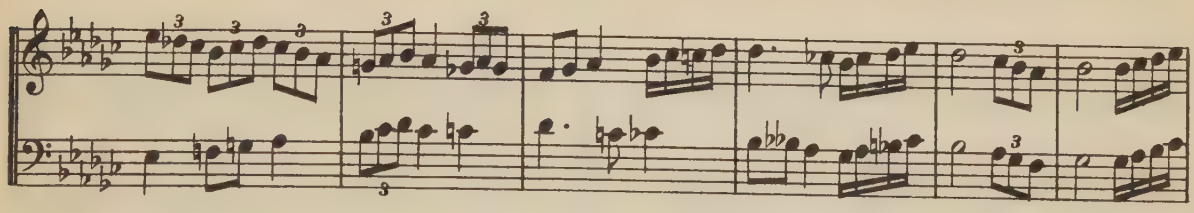

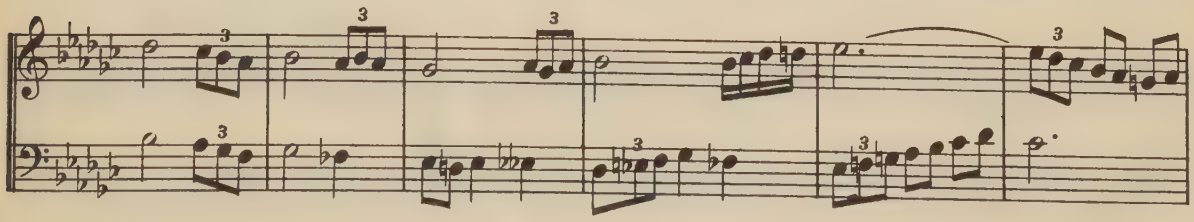

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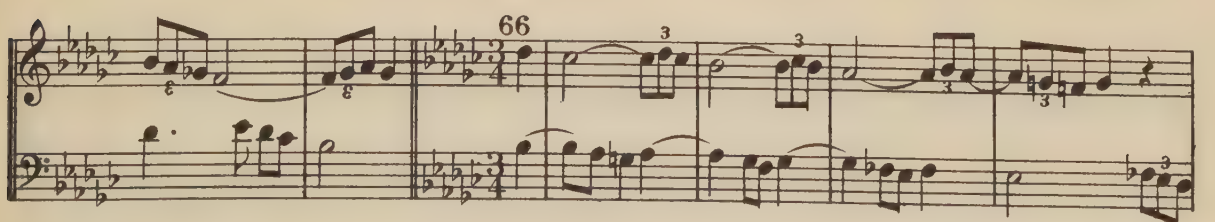

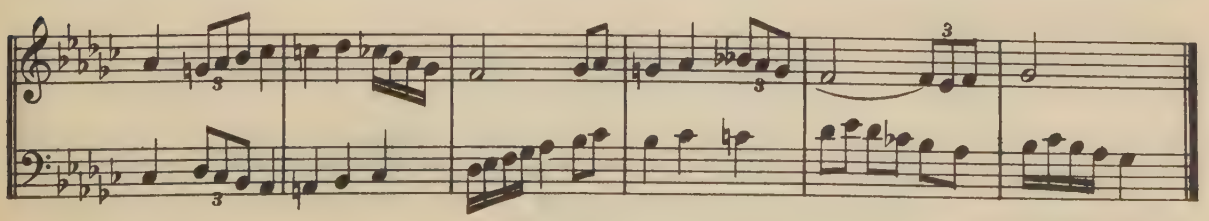

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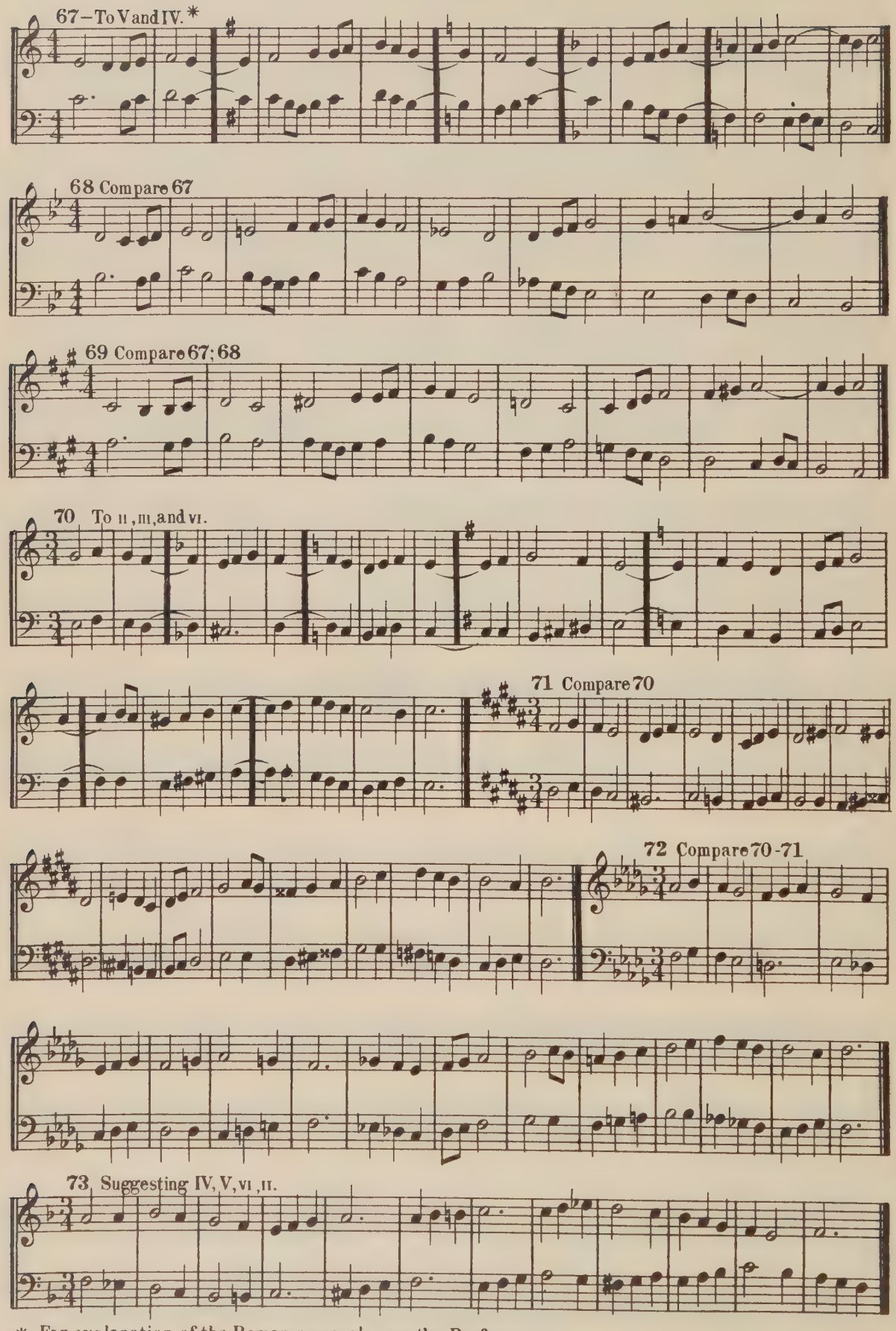
MODULATORY EXERCISES.



* For explanation of the Roman numerals, see the Preface

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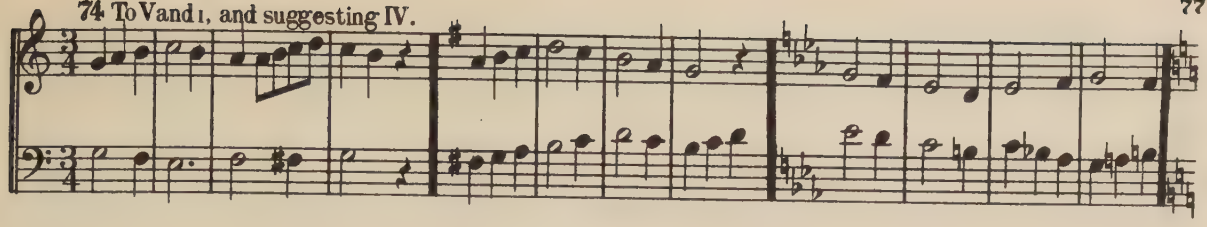
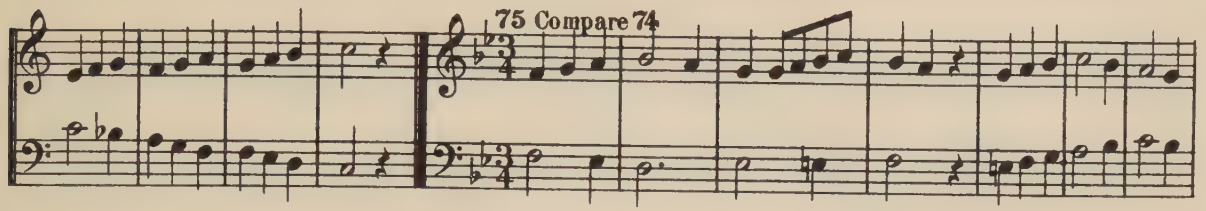
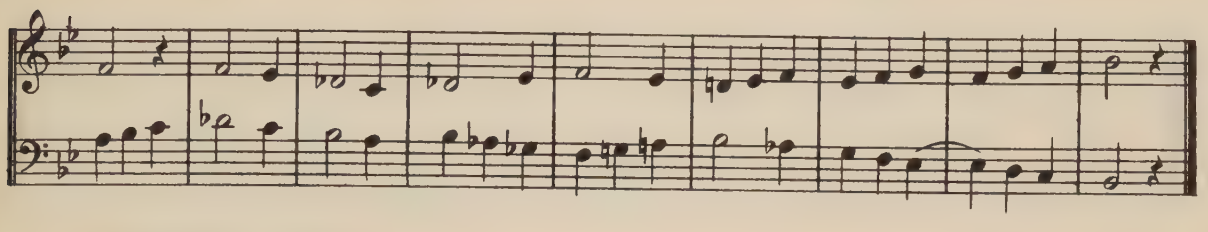
74 To V and I, and suggesting IV.

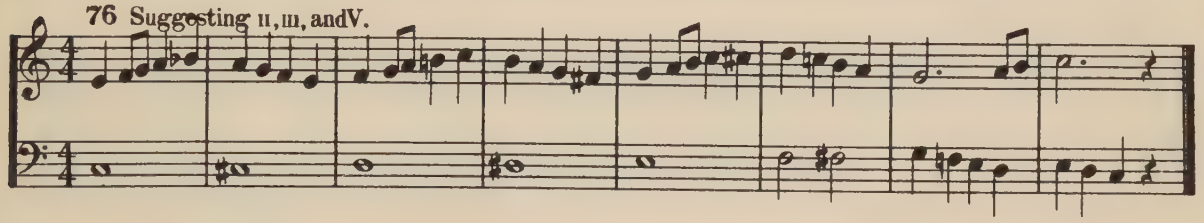


75 Compare 74

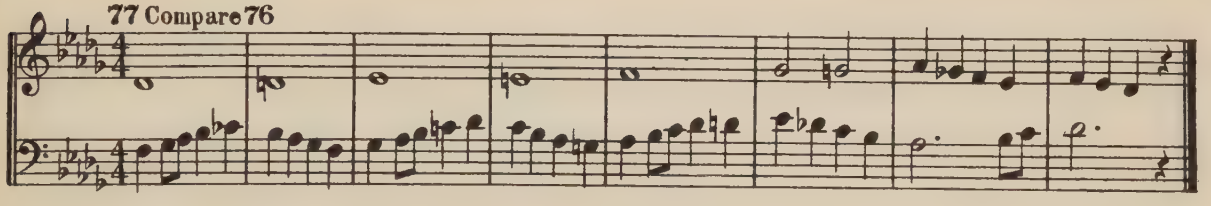




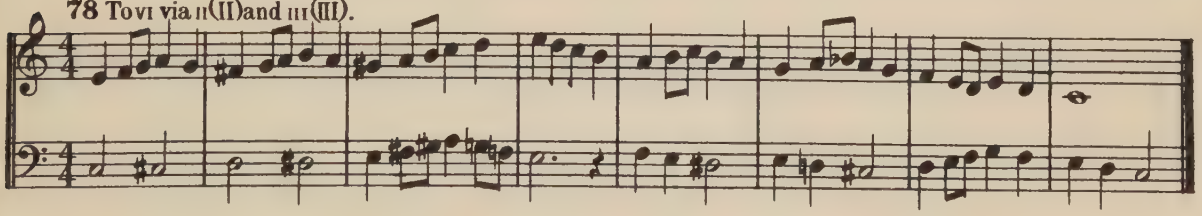
76 Suggesting II, III, and V.



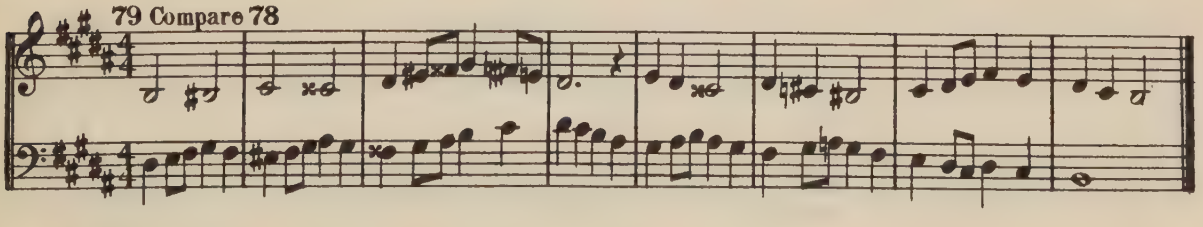
77 Compare 76



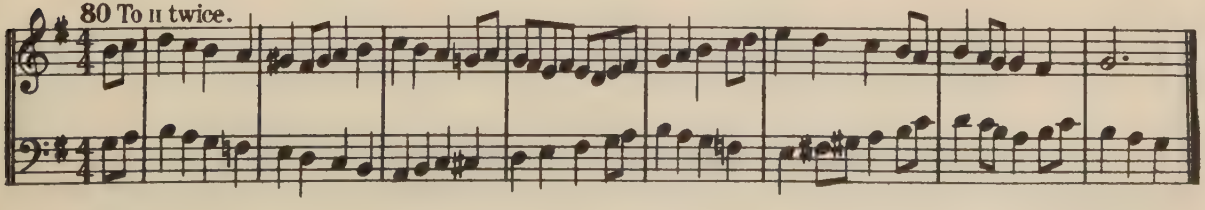
78 To VI via II (II) and III (III).



79 Compare 78



80 To II twice.



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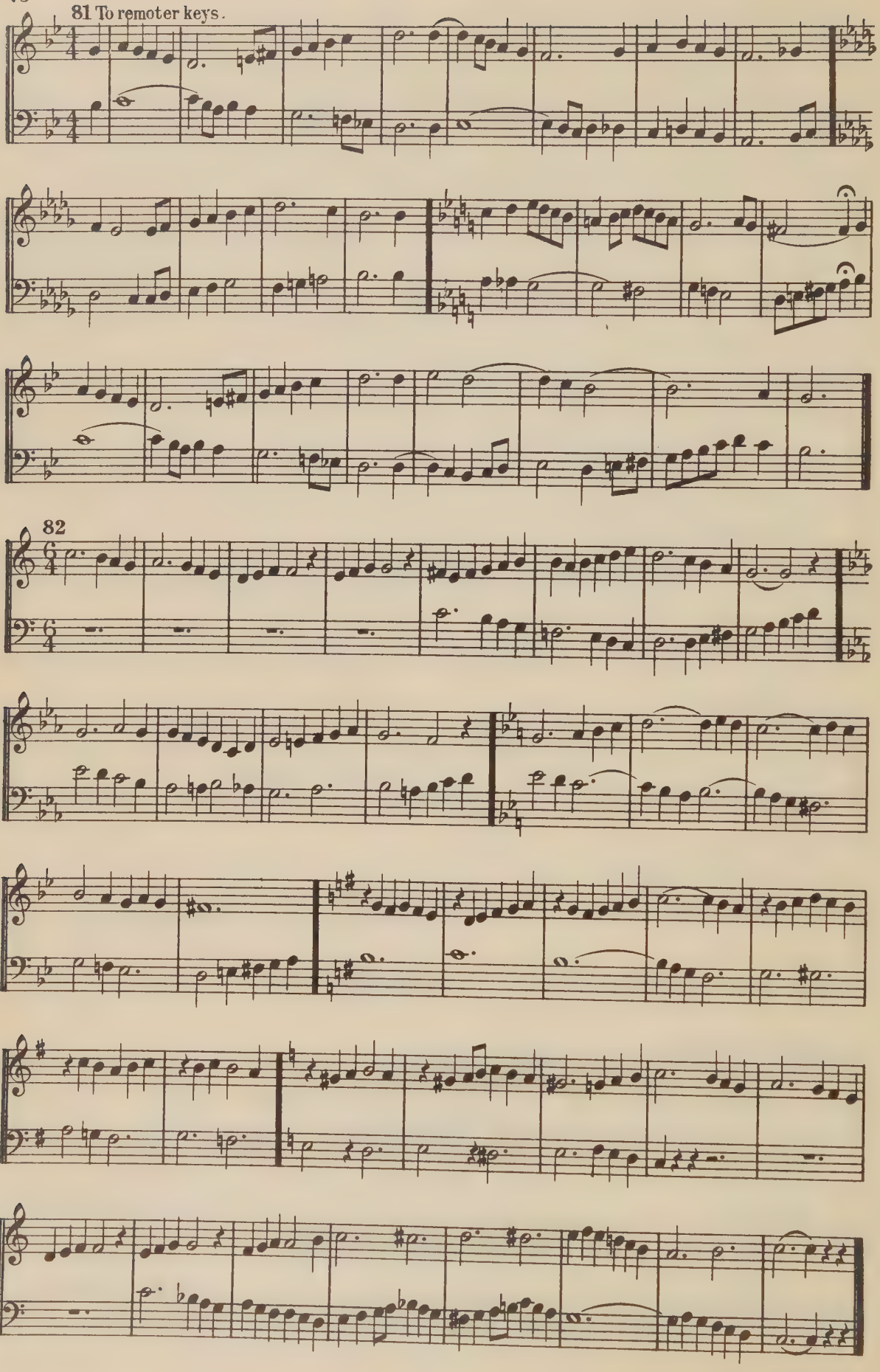

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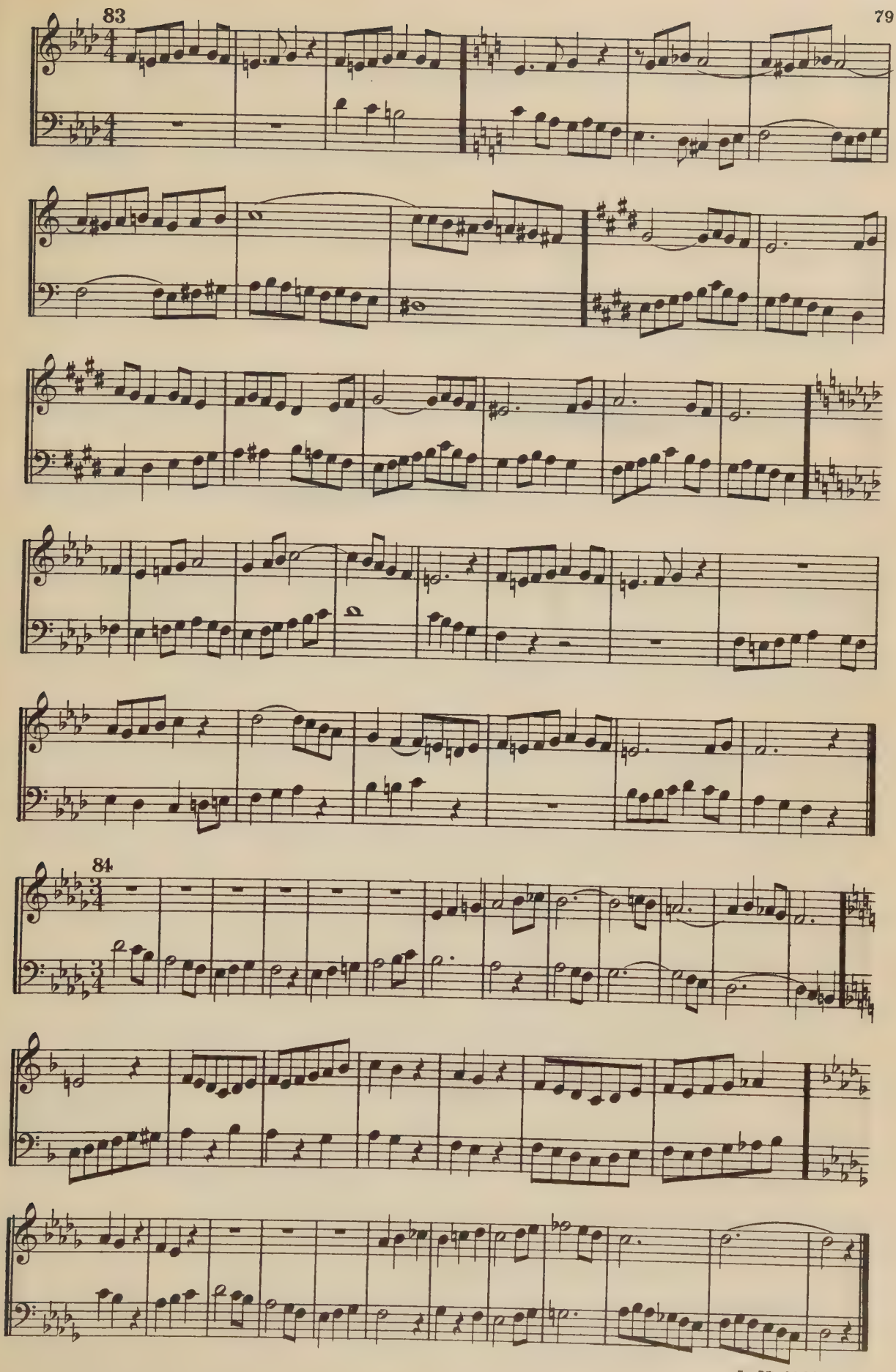

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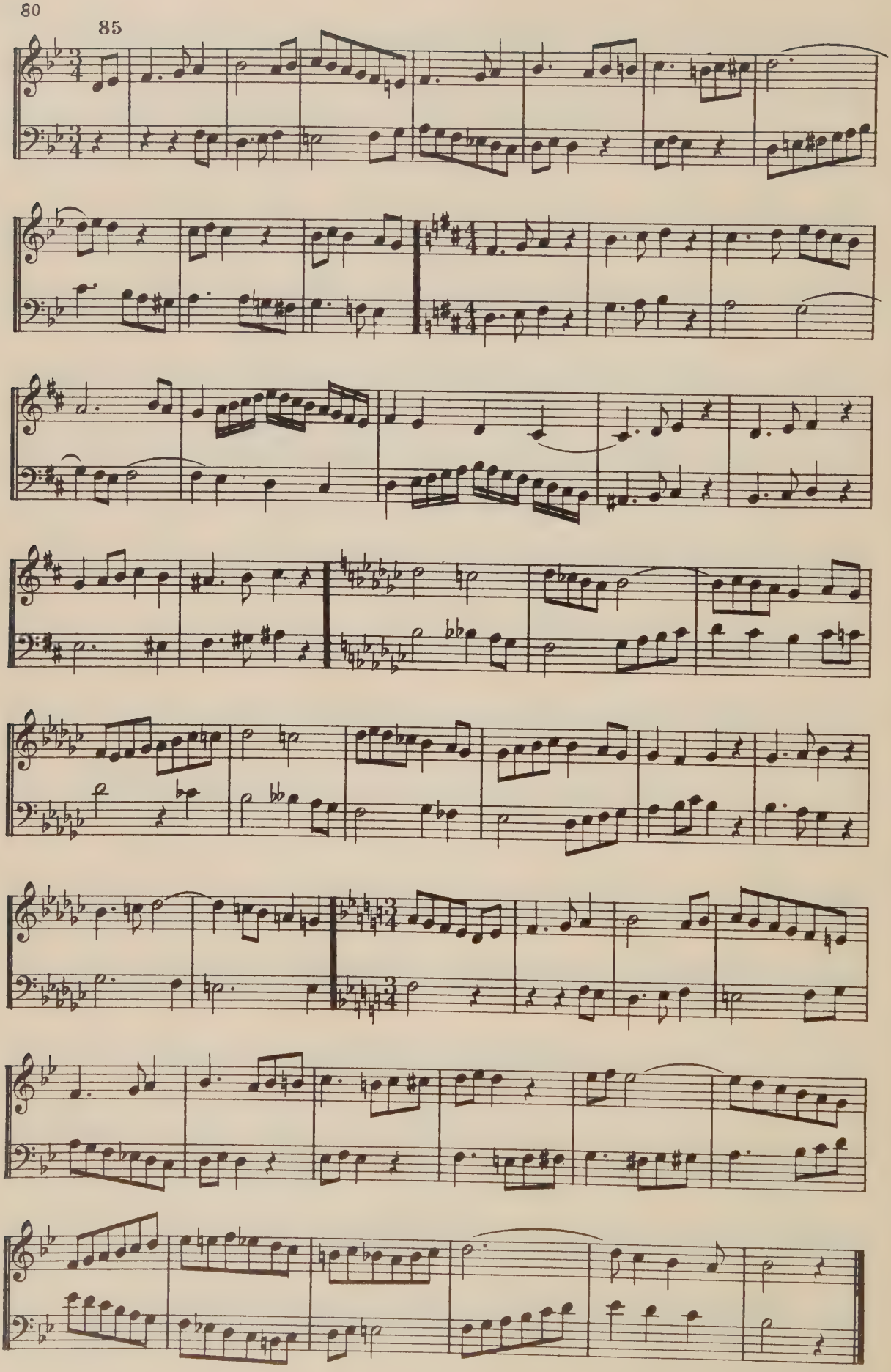

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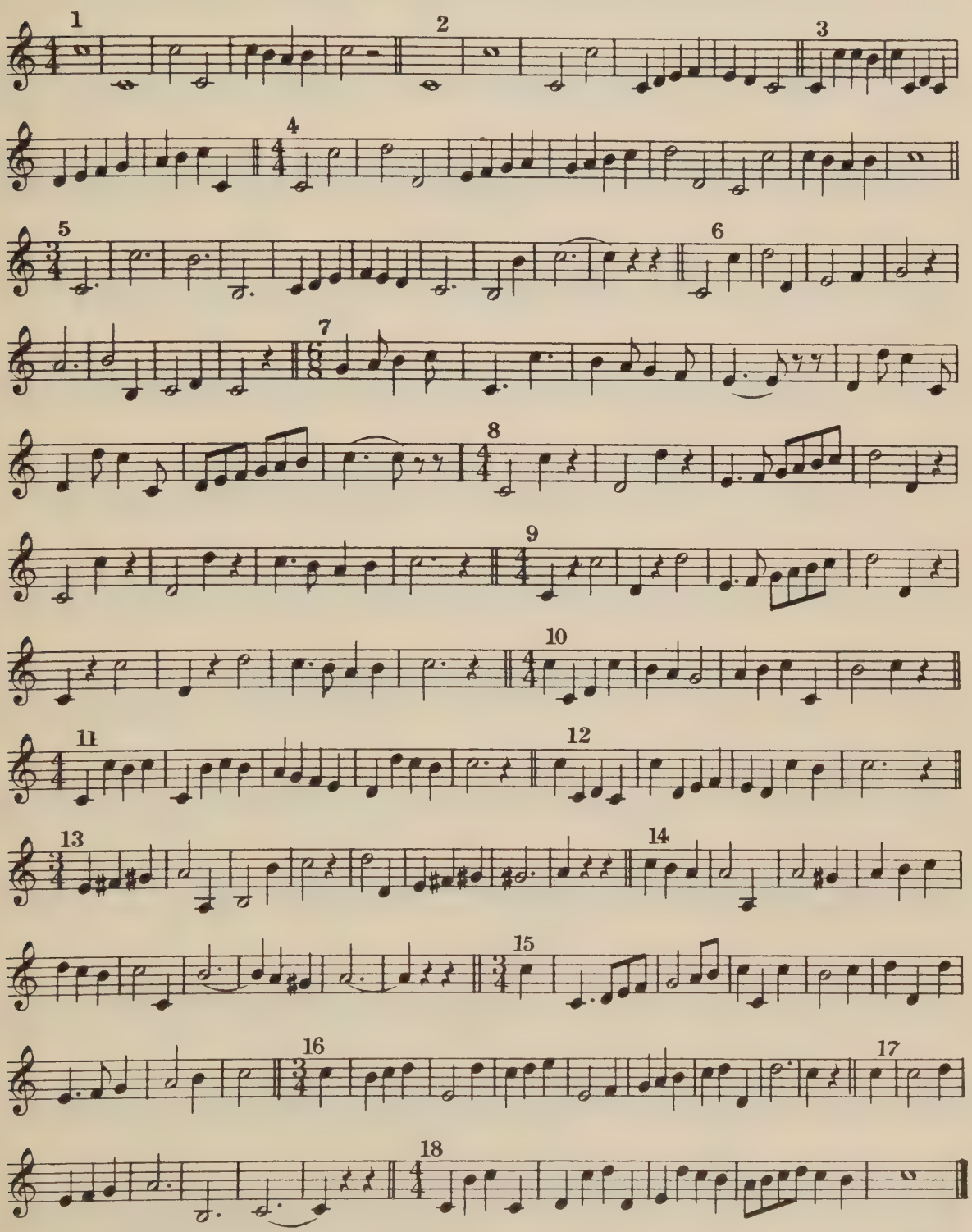
FIFTH SERIES

One-part exercises — Systematic treatment of intervals, beginning with the larger — Skips to and from chromatic tones having obvious key-relationship — The commoner augmented and diminished intervals



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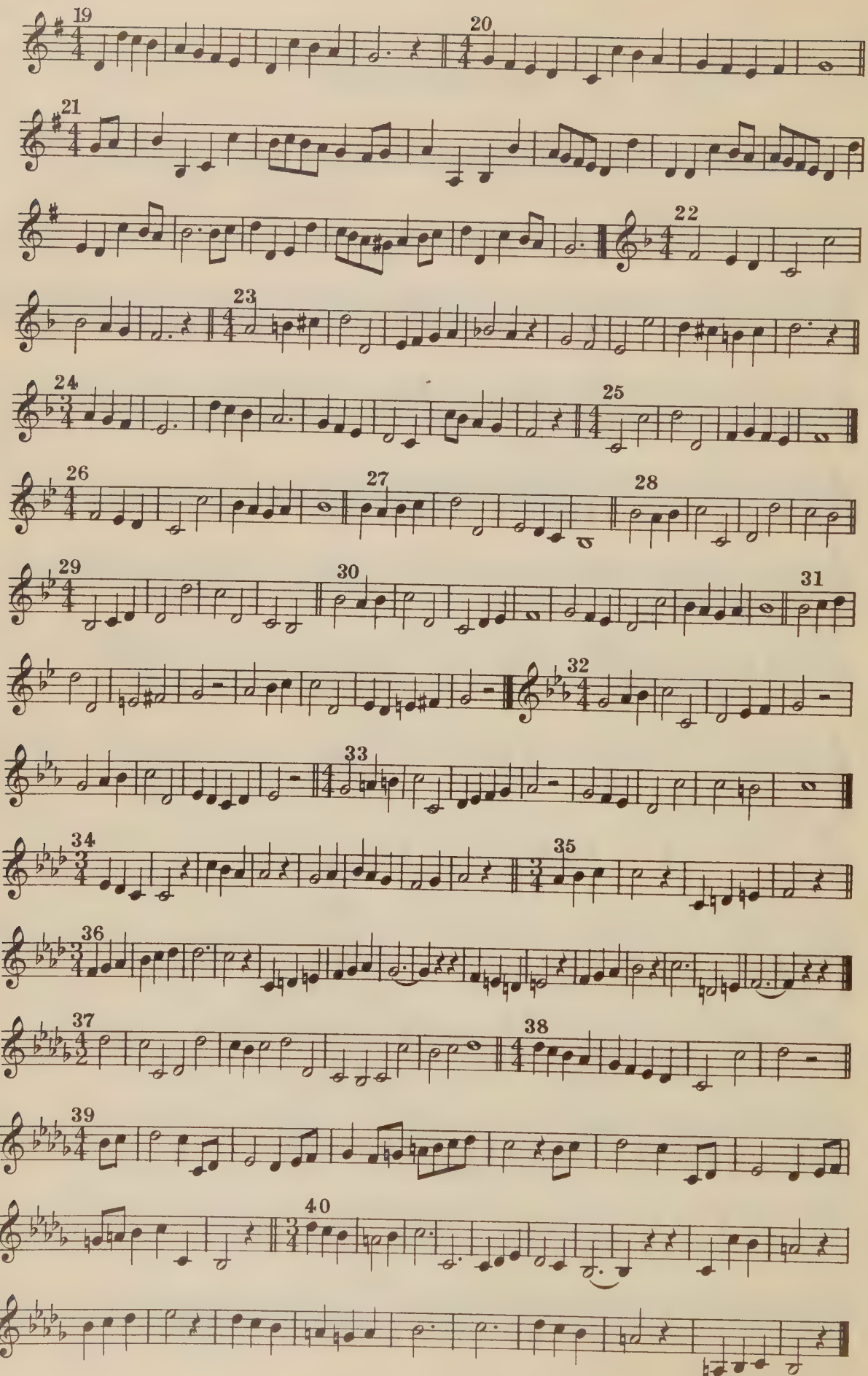

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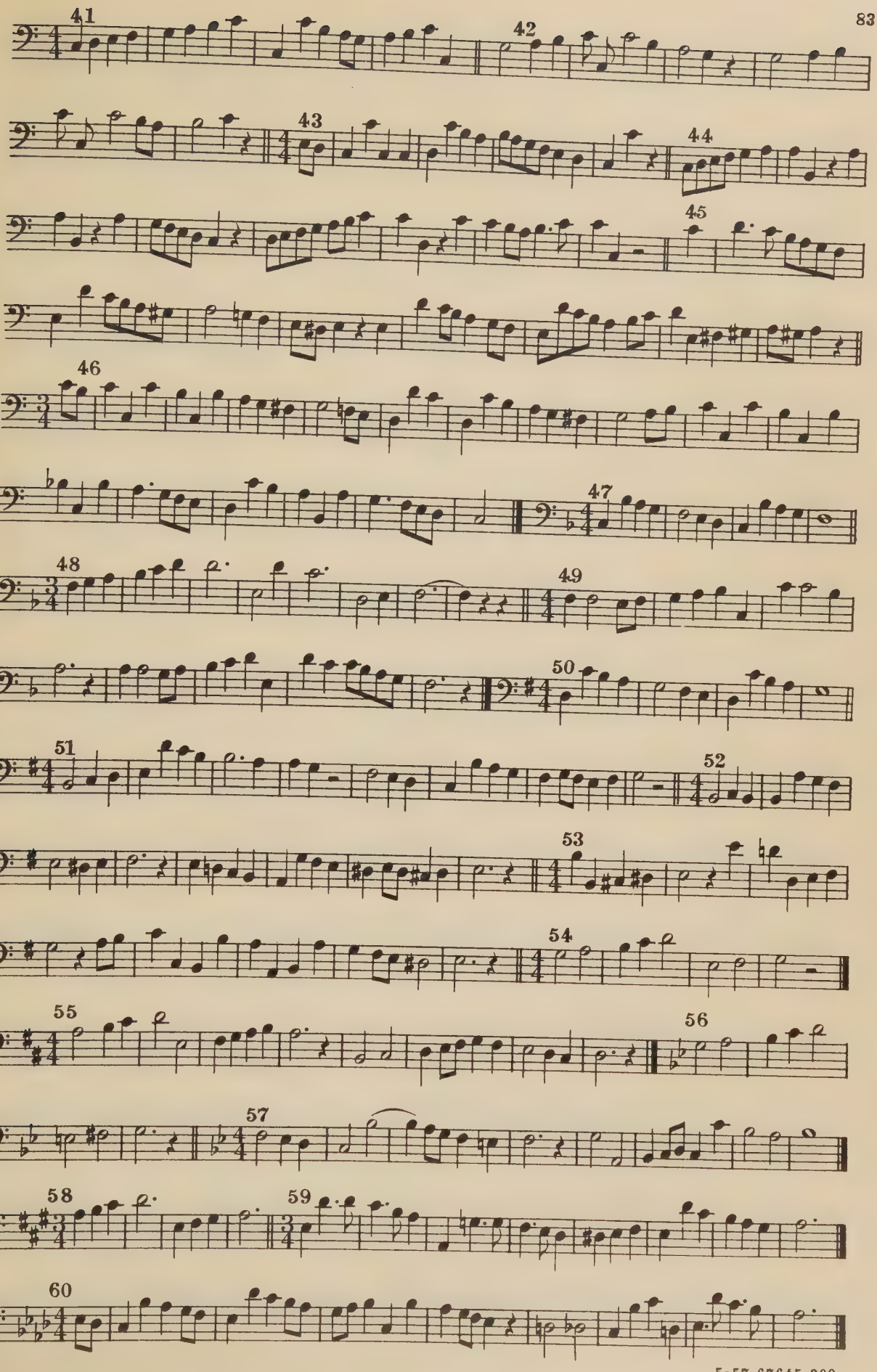

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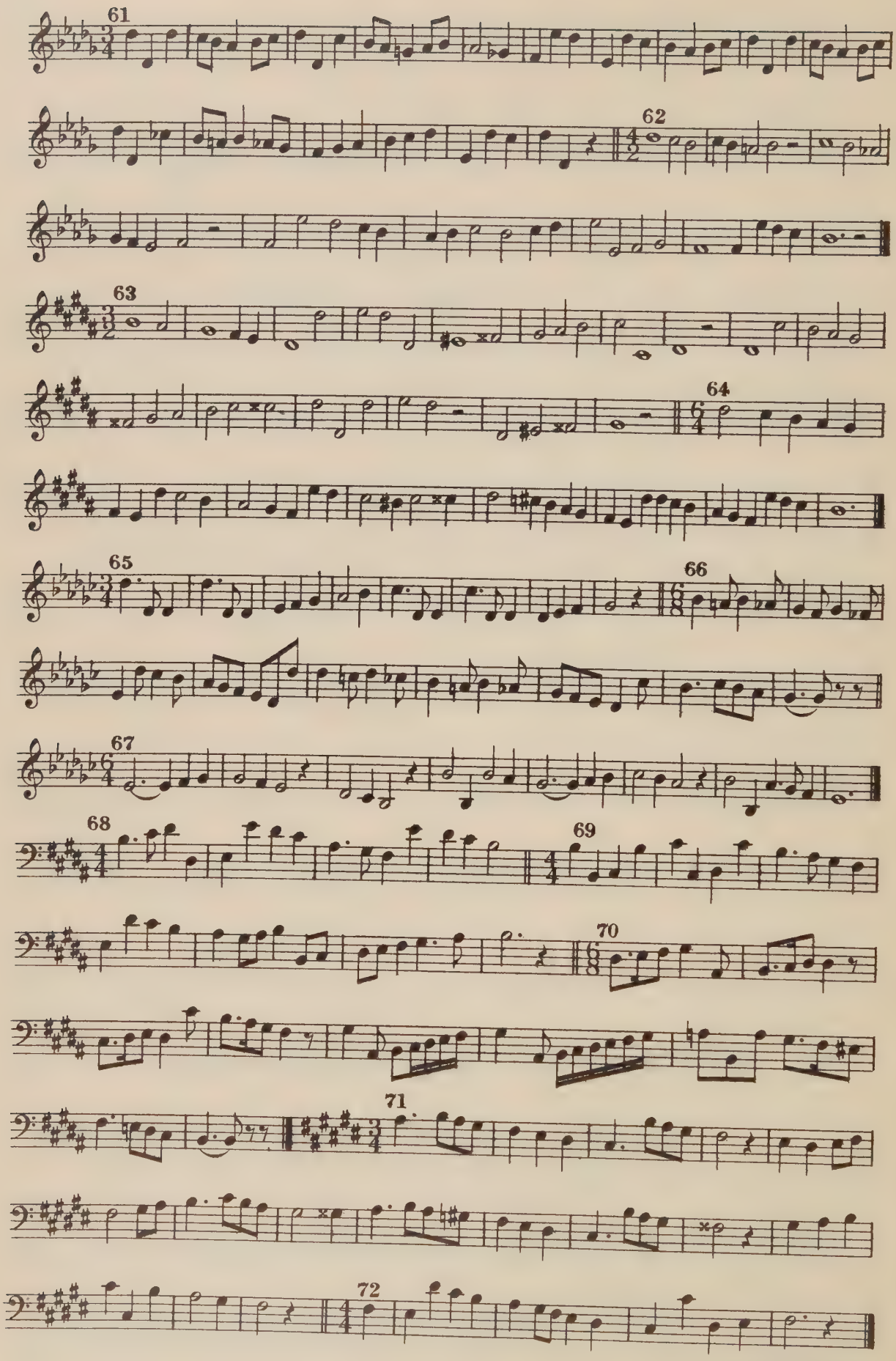

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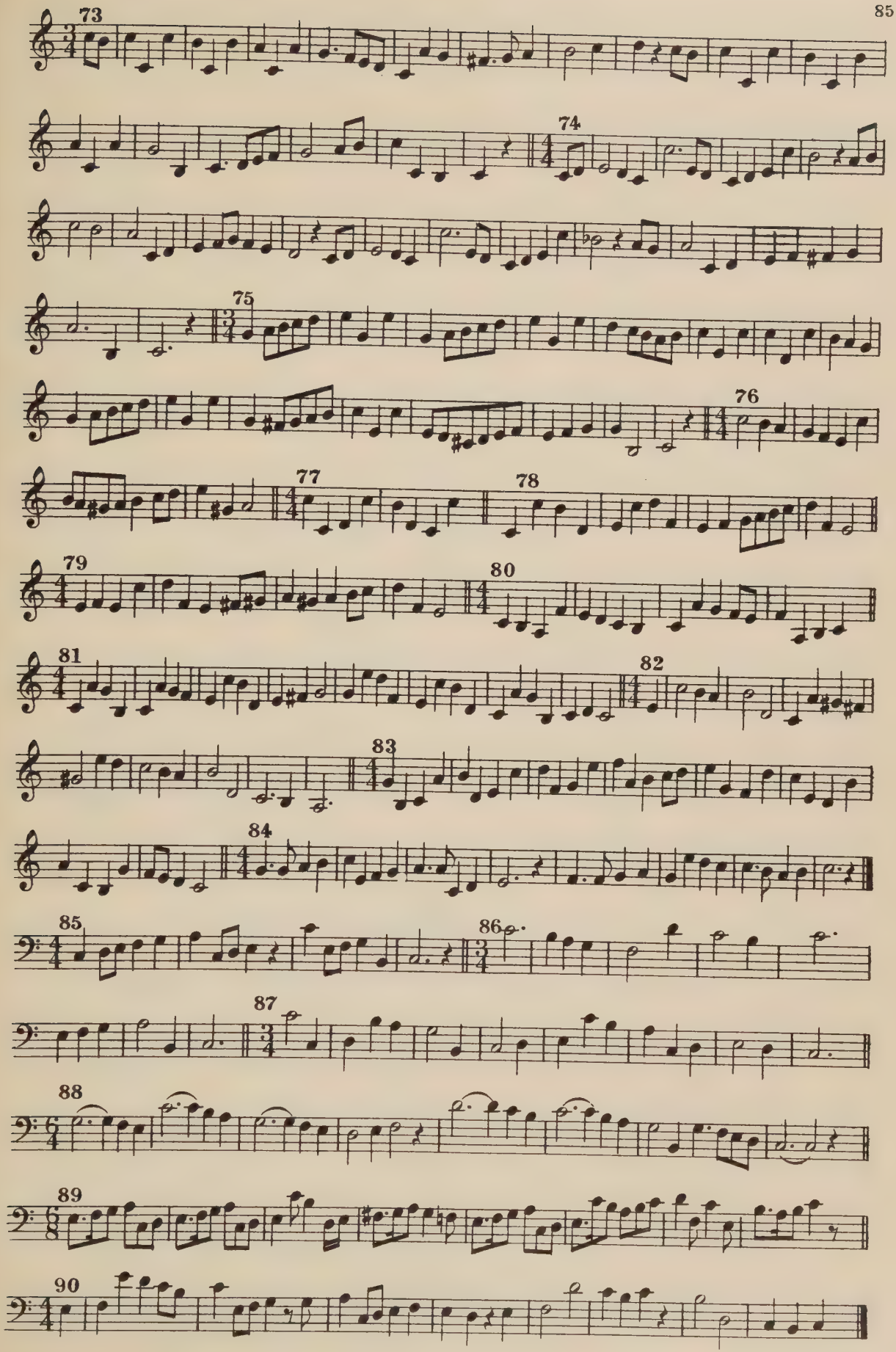

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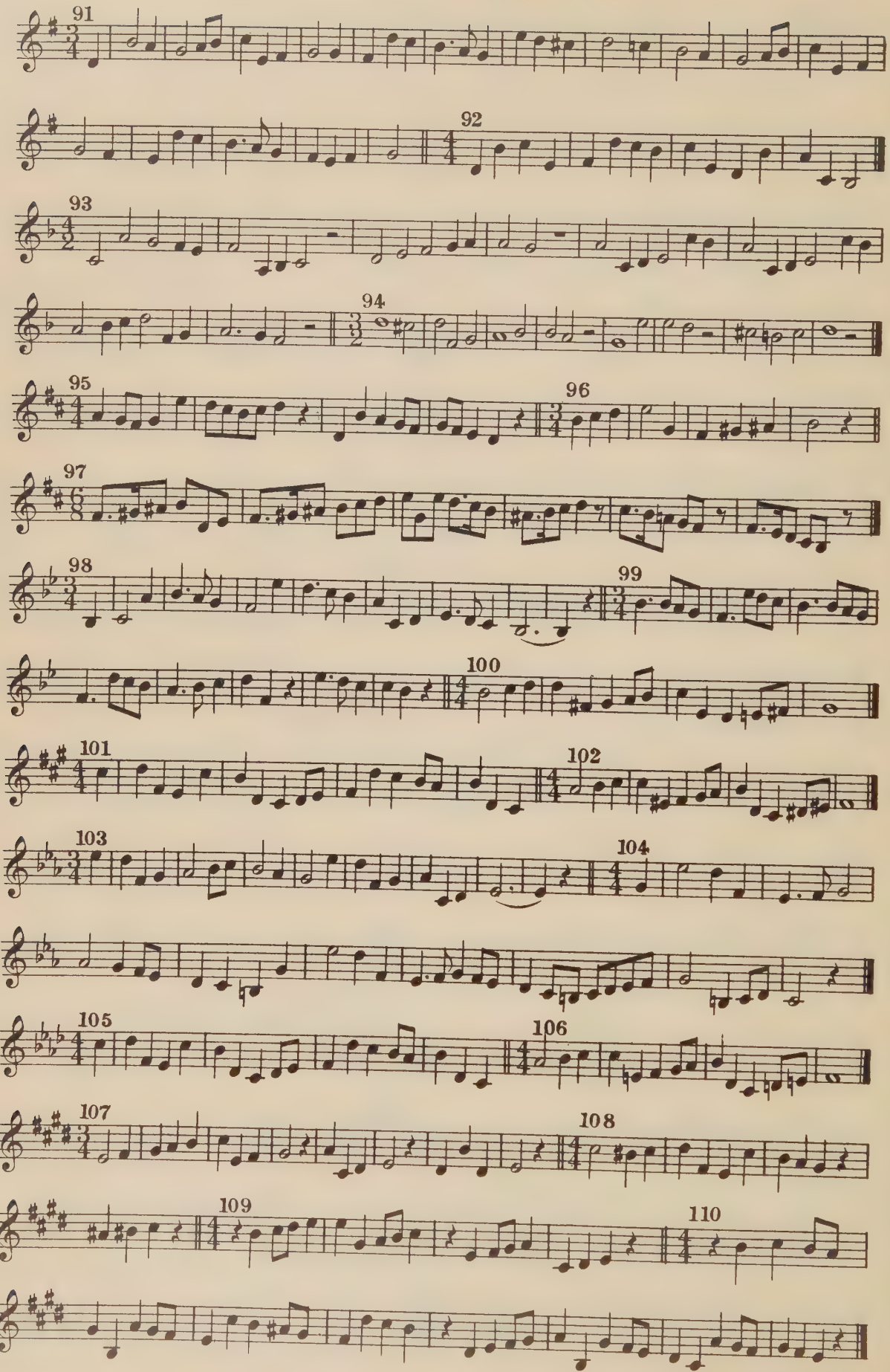
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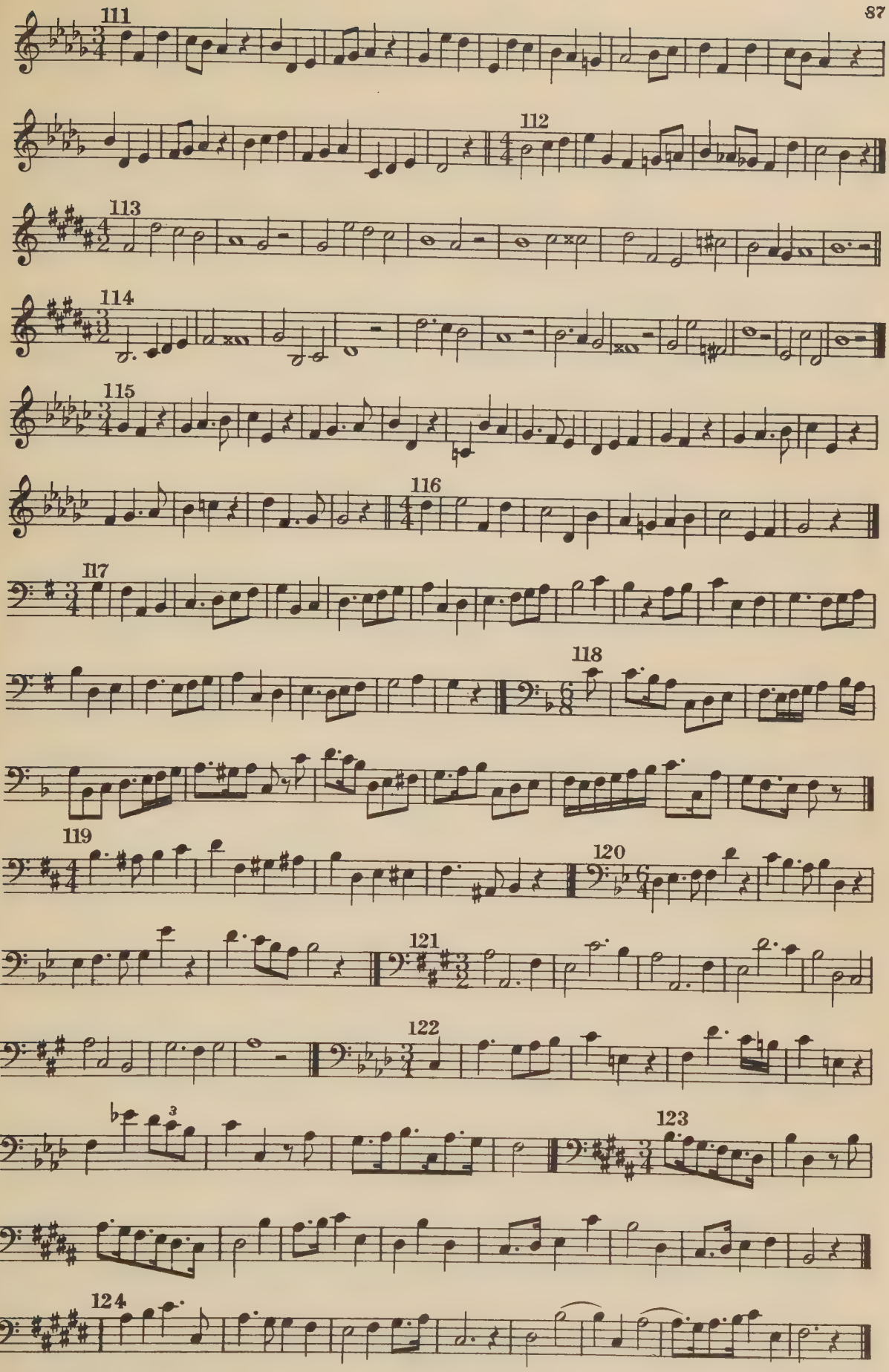
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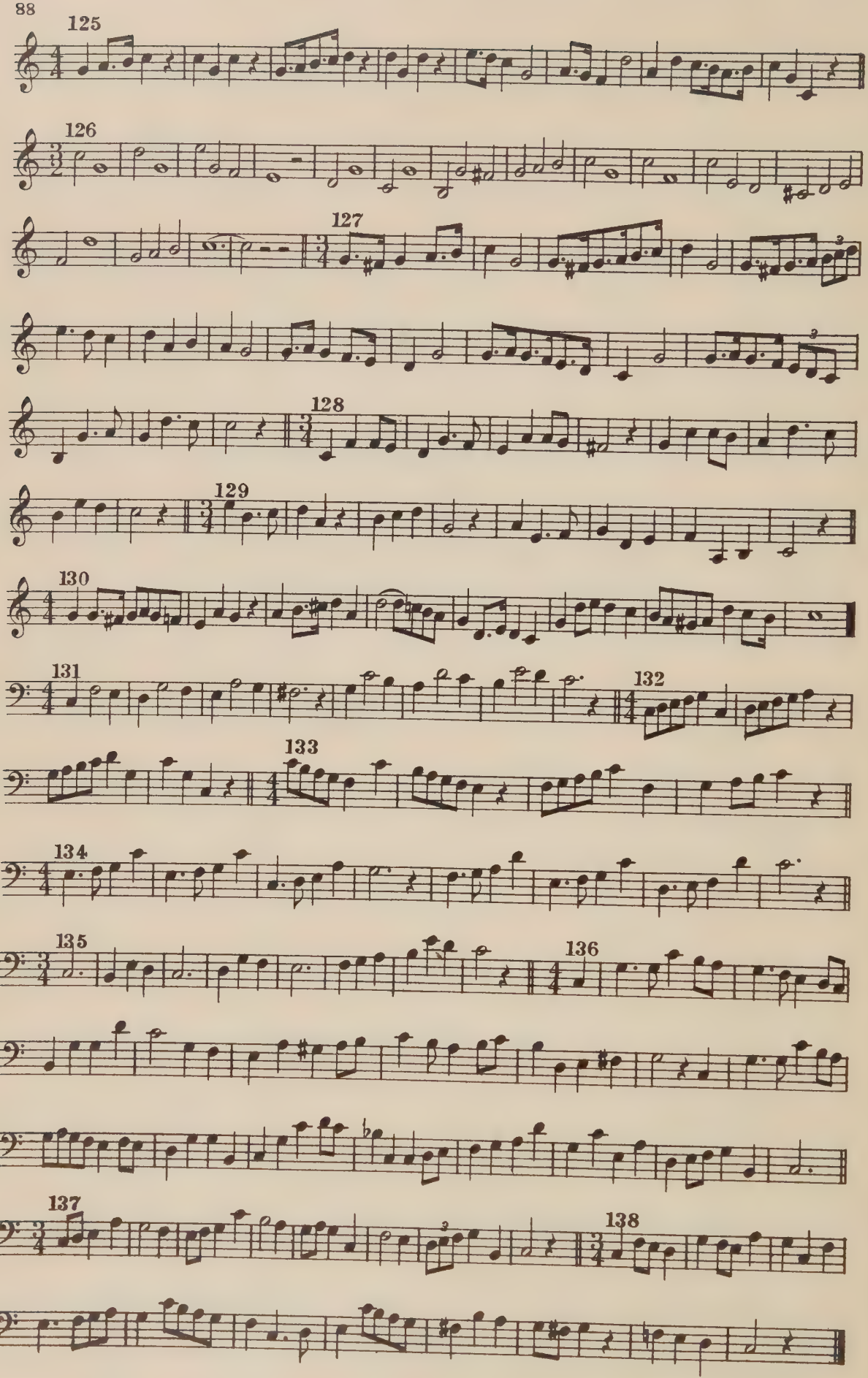

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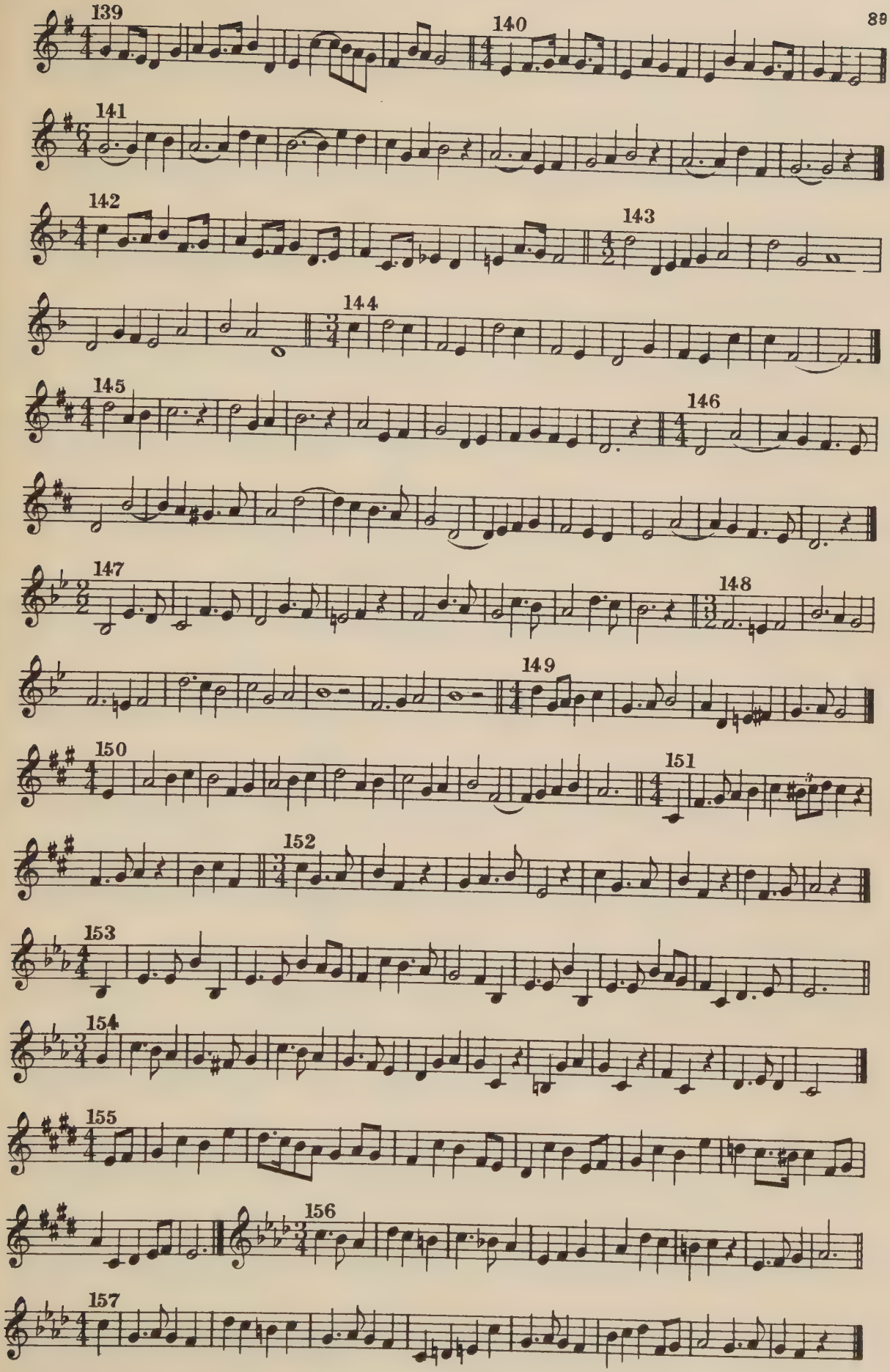
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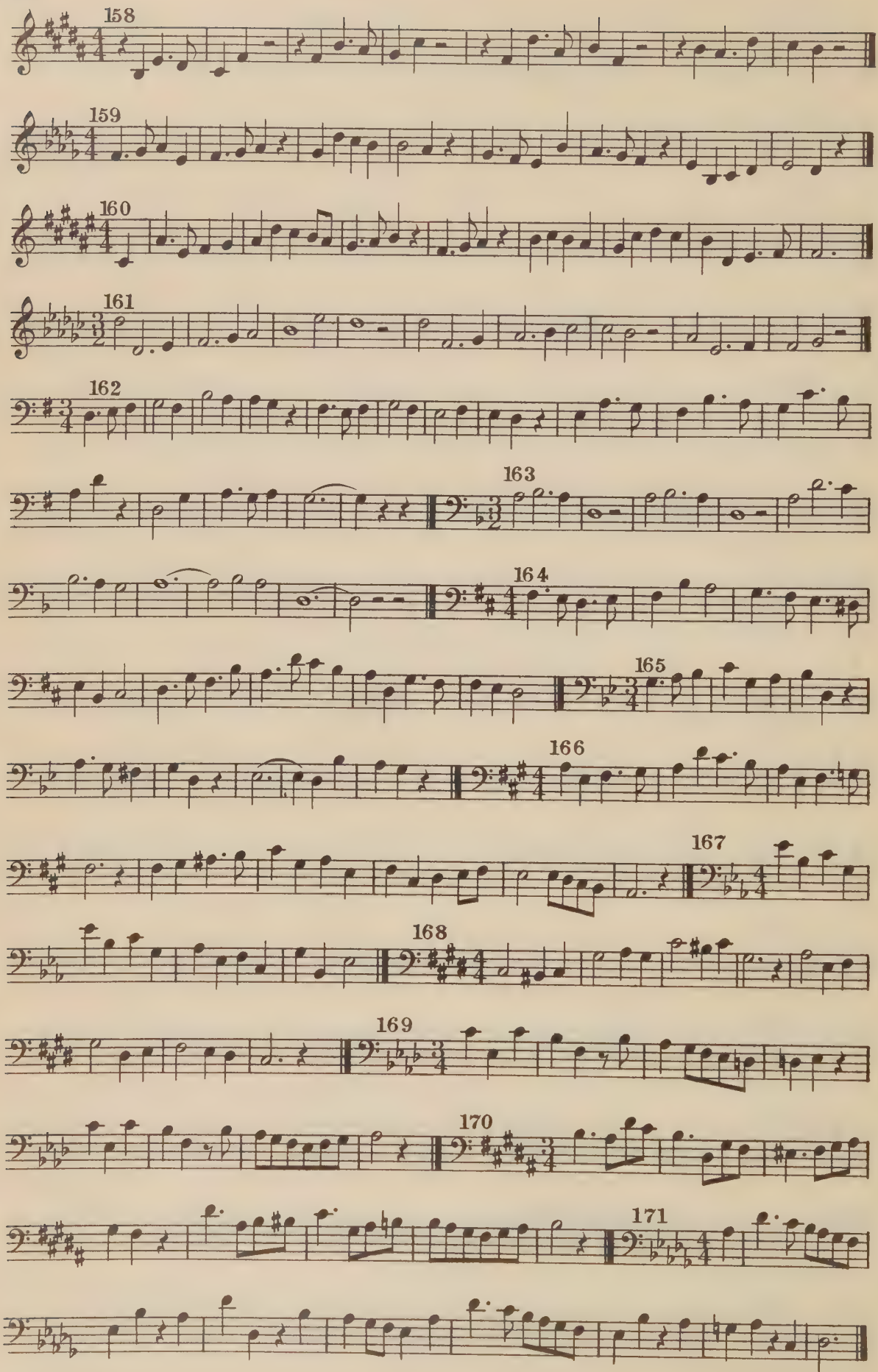

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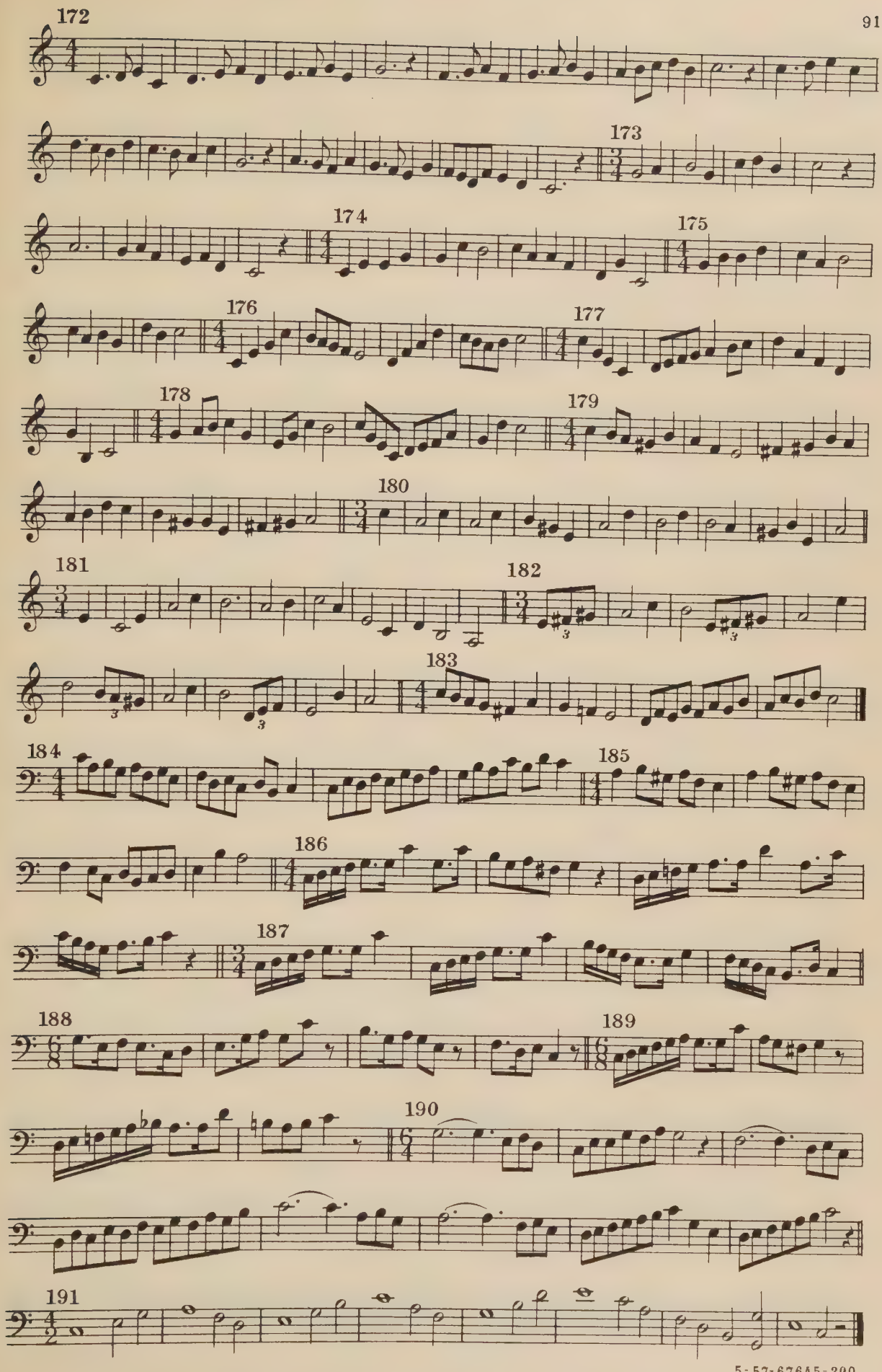

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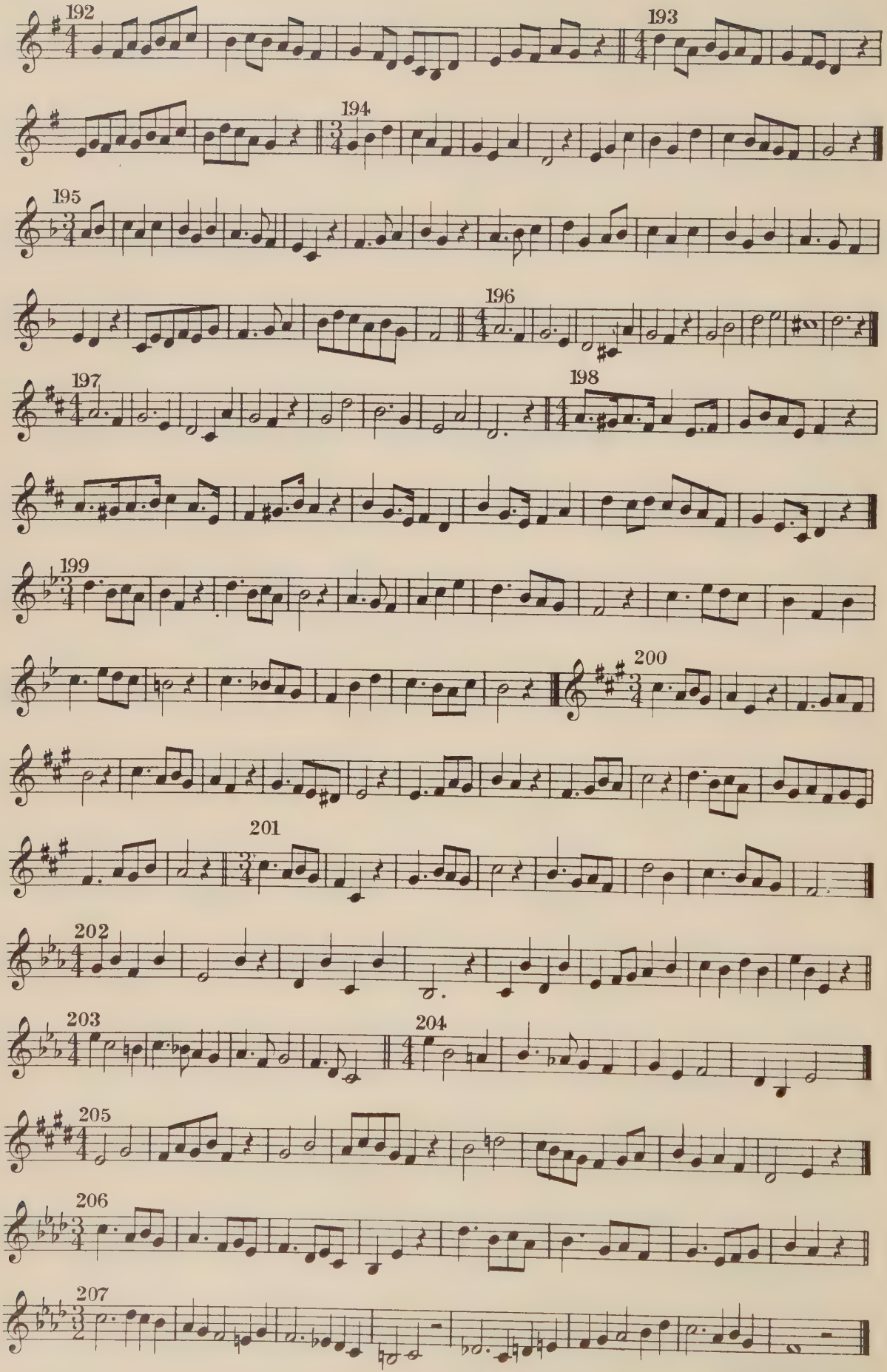

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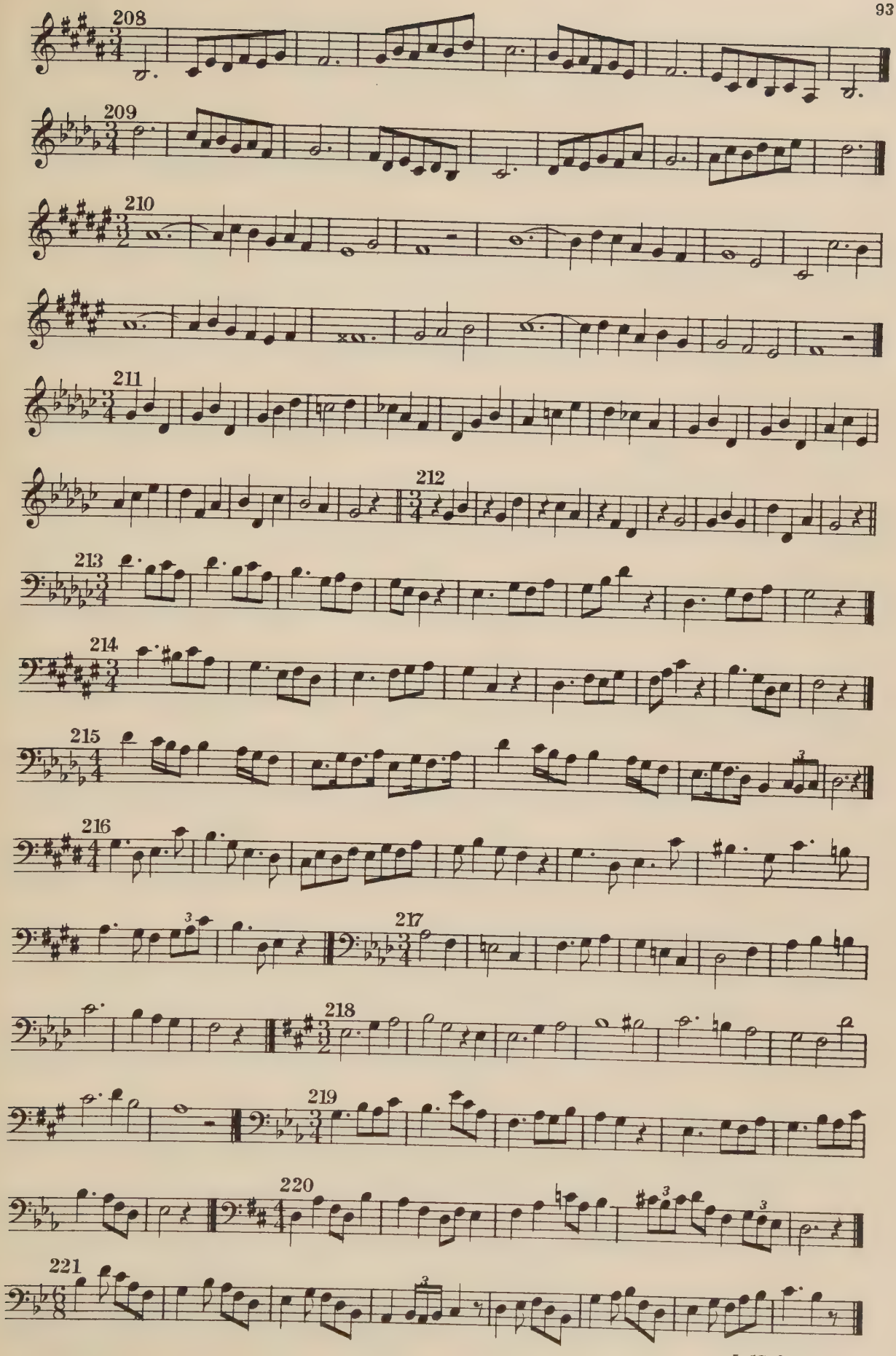
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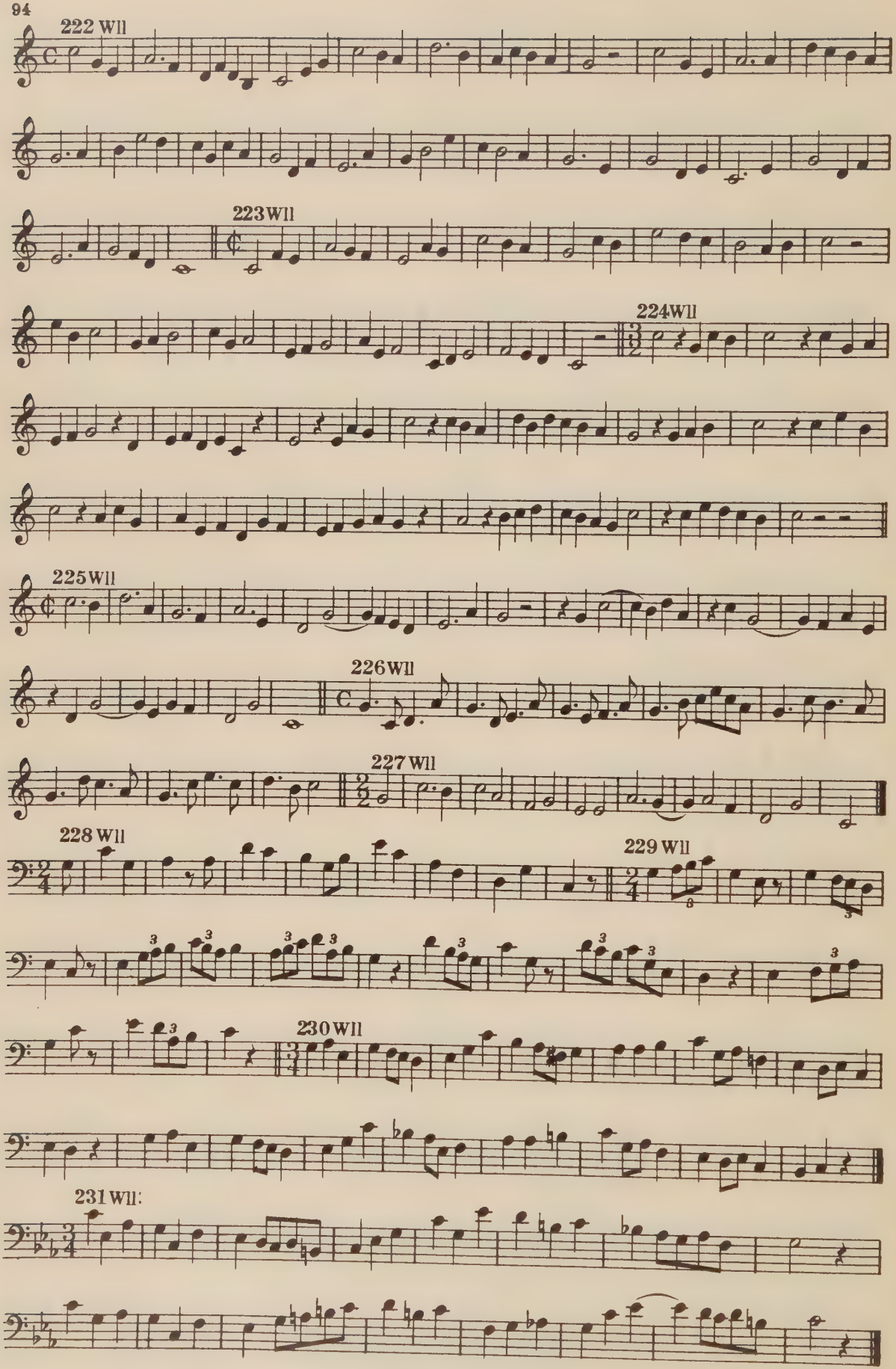

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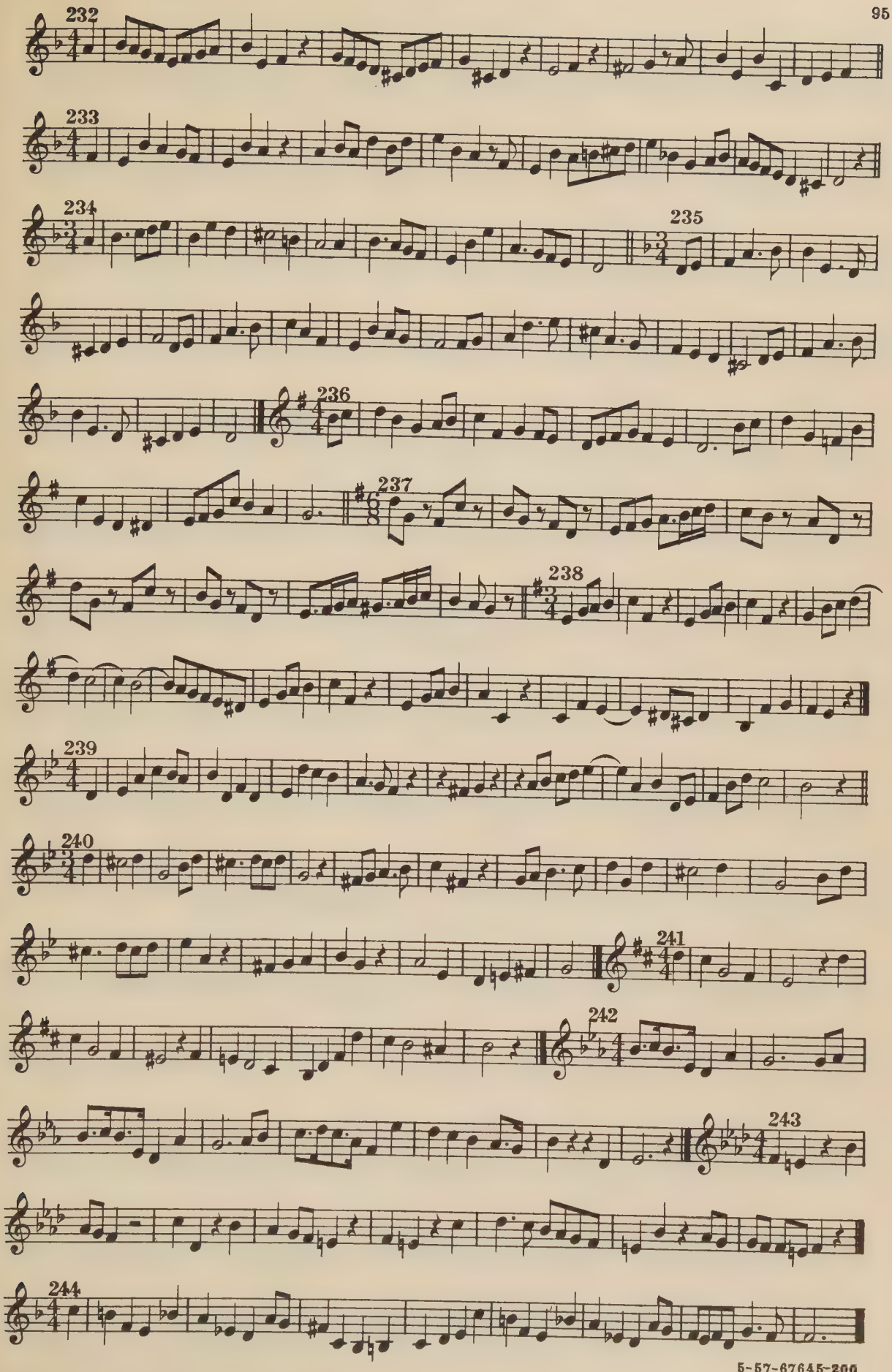
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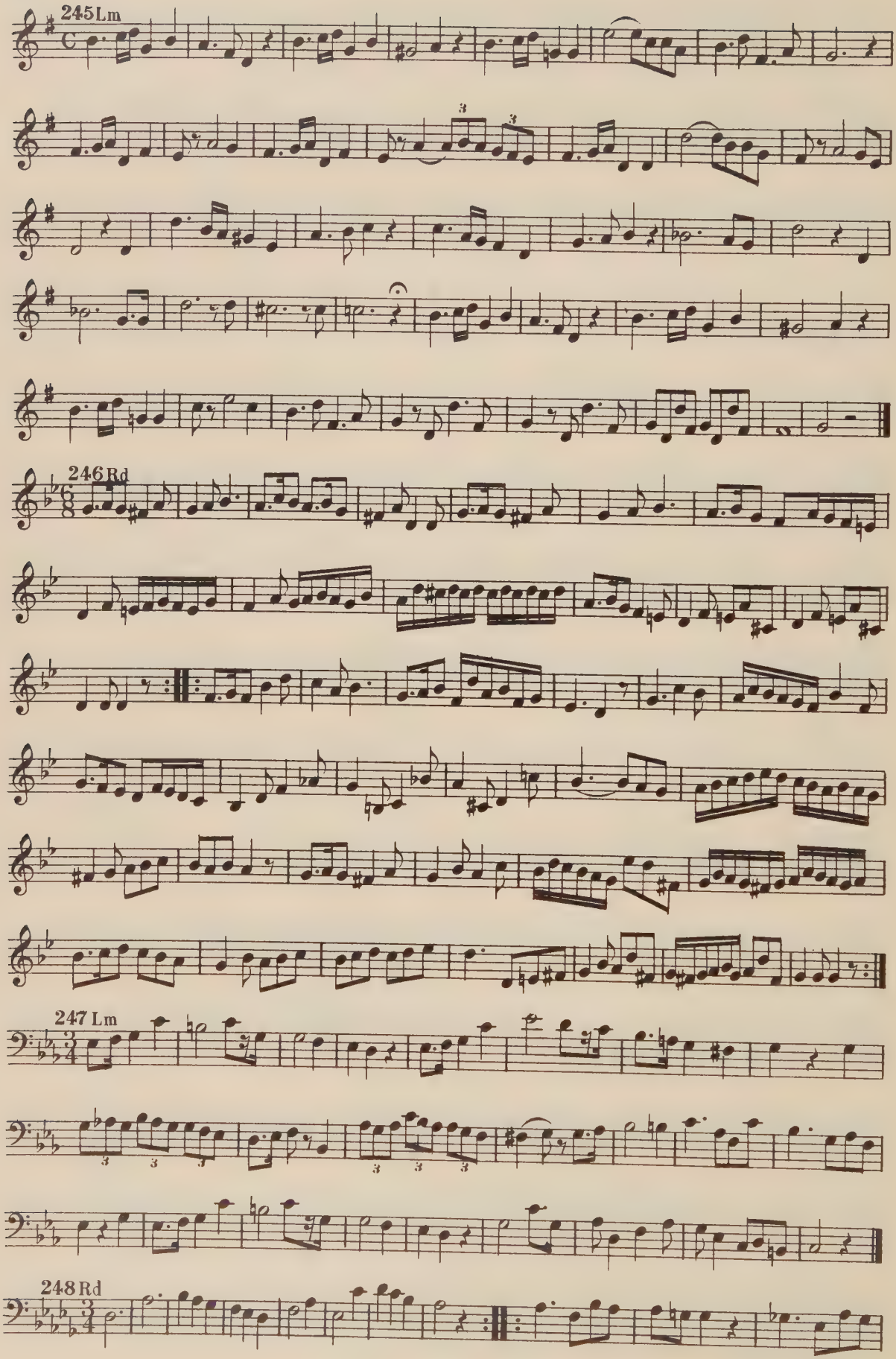
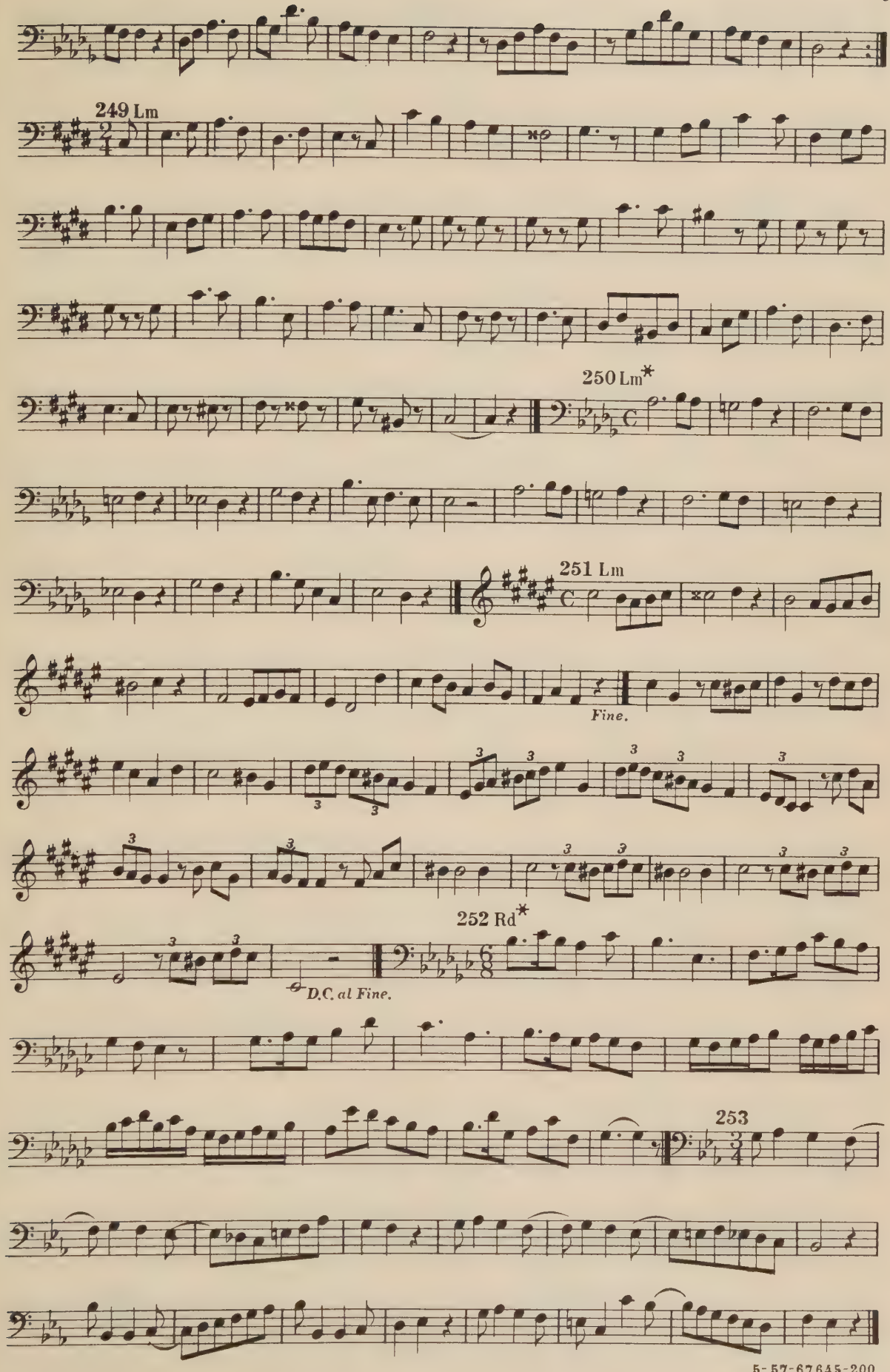
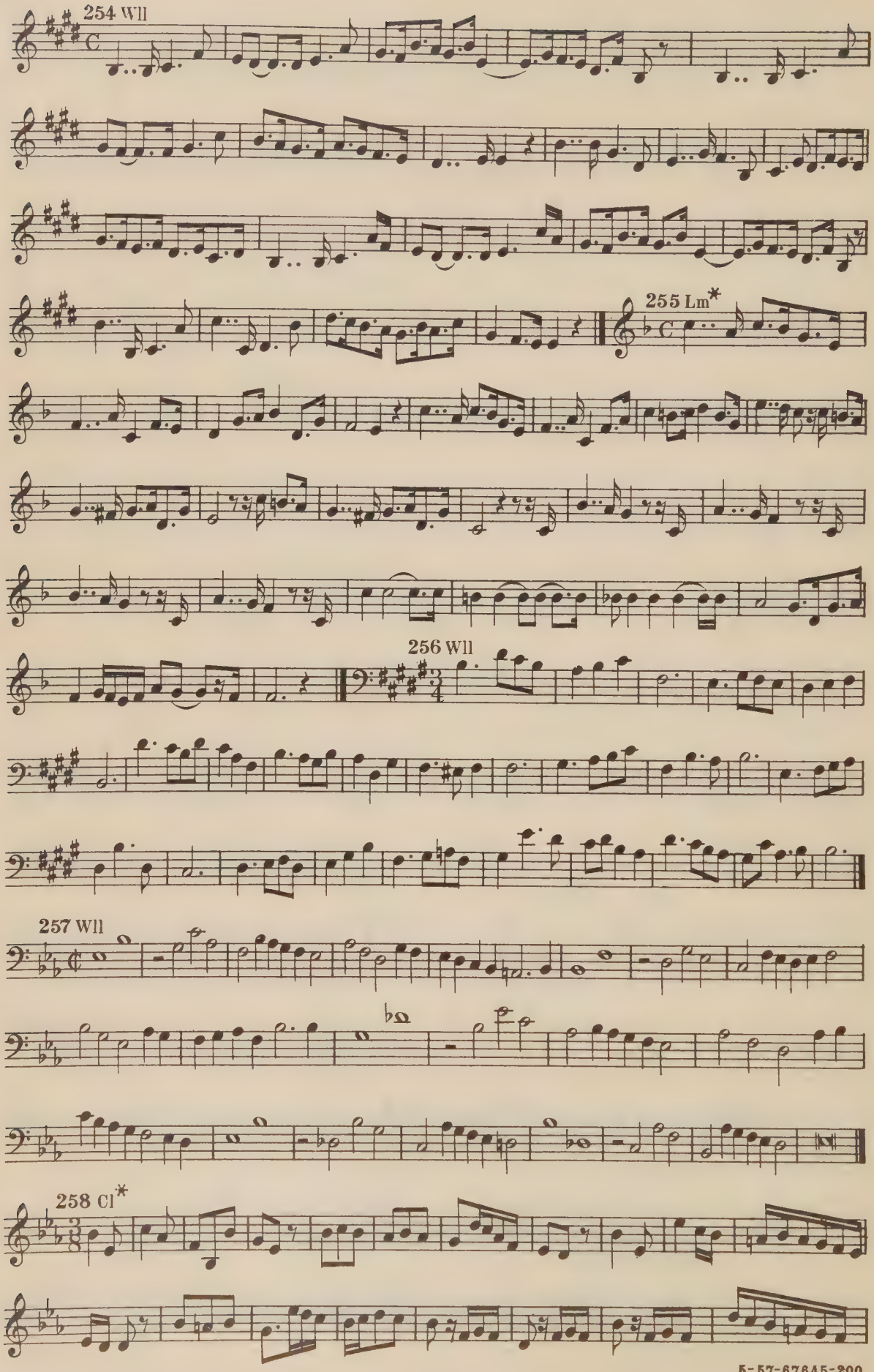
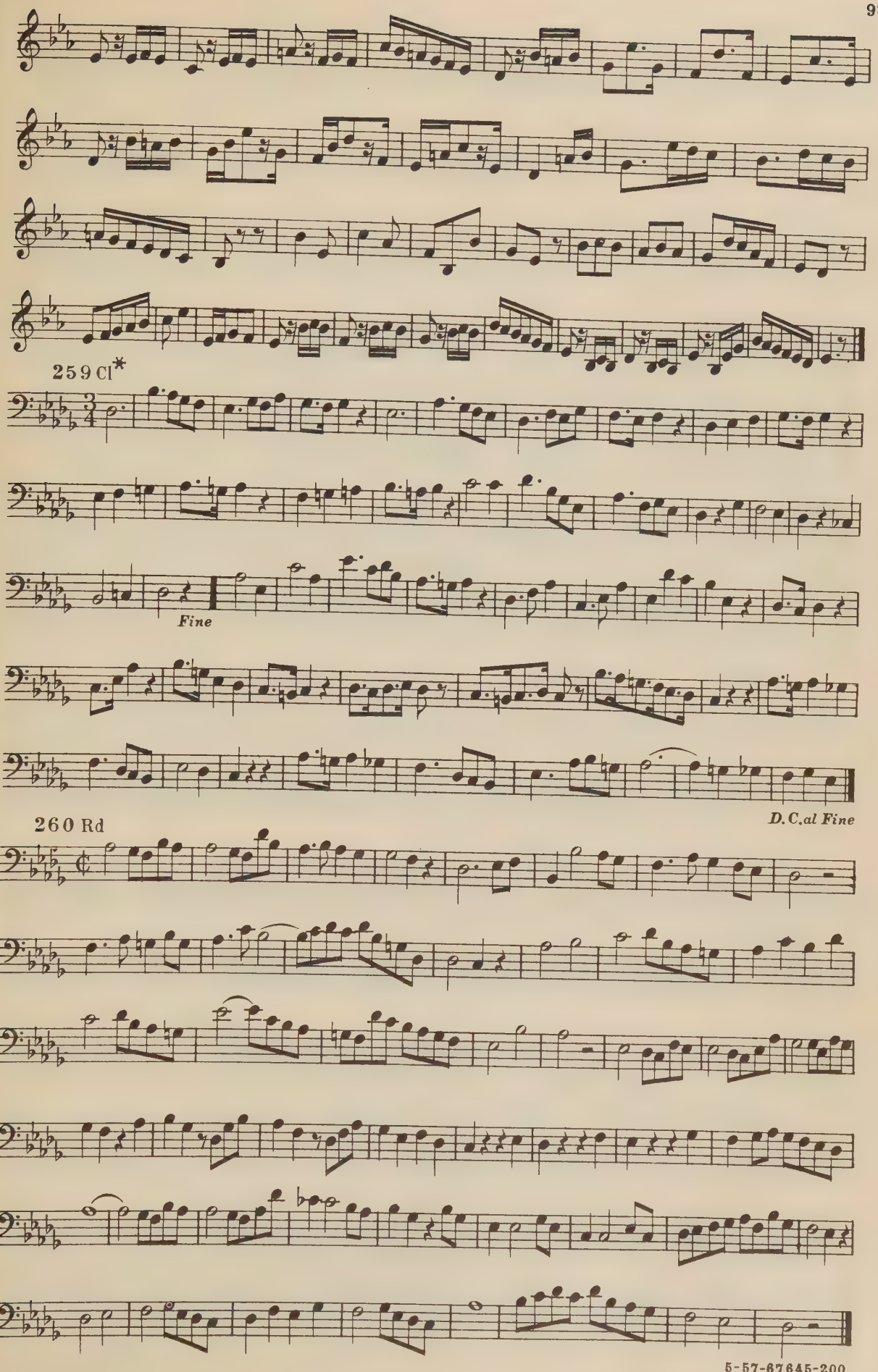
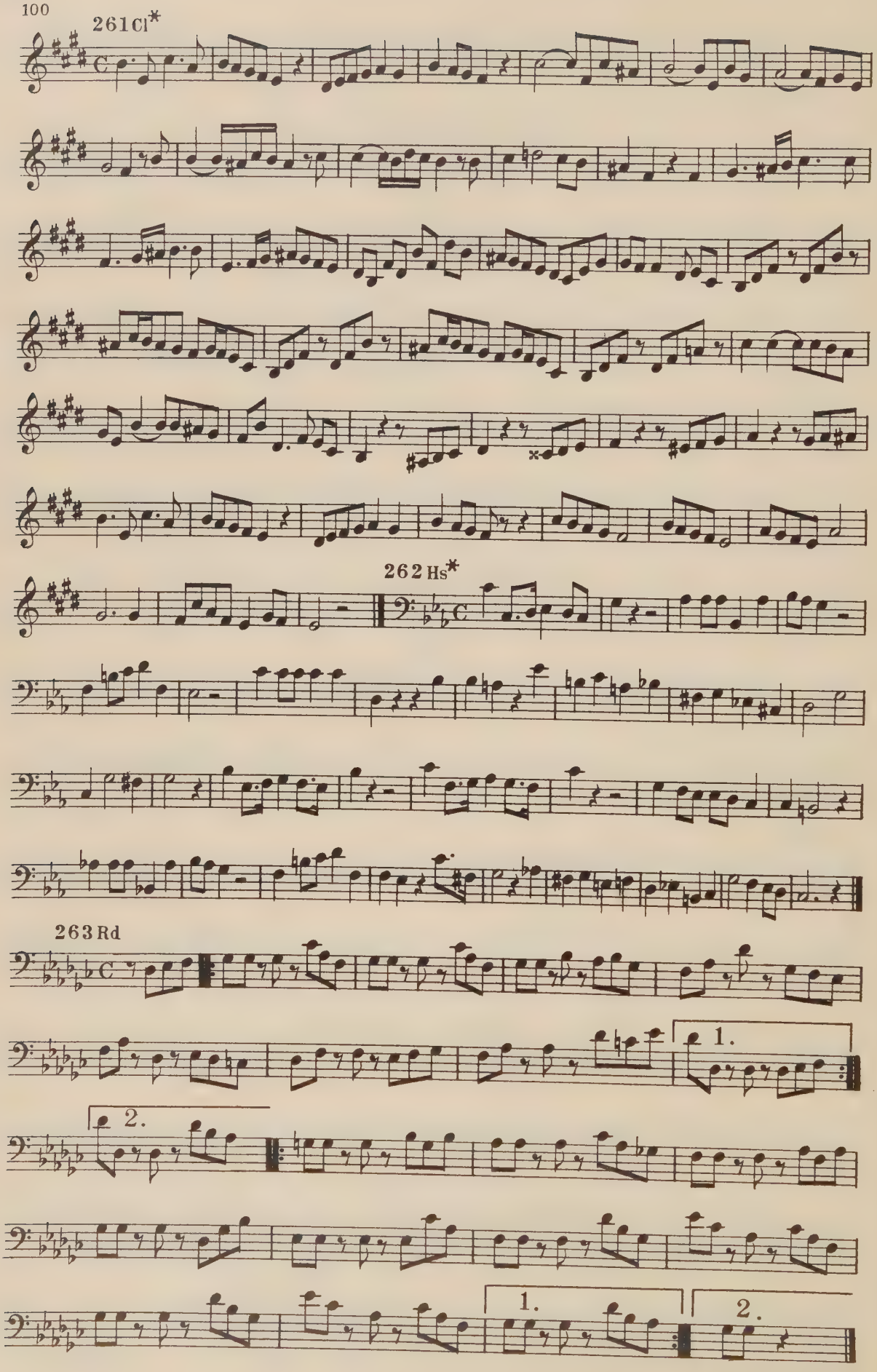

245 Lm
246 Rd
247 Lm
248 Rd


249 Lm
250 Lm*
251 Lm
Fine.
252 Rd*
D.C. al Fine.
253


254 Wll
255 Lm*
256 Wll
257 Wll
258 Cl*

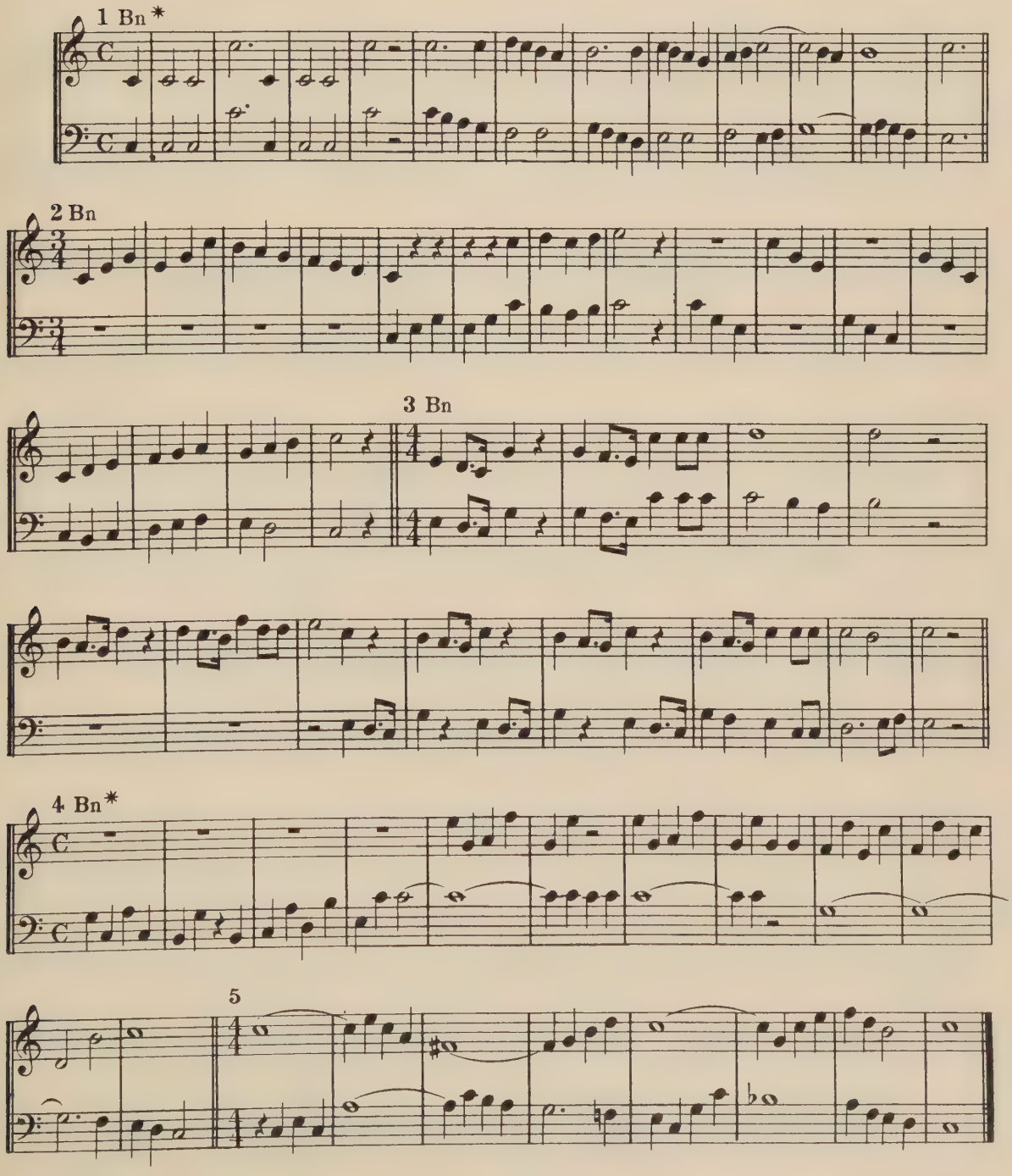

259 Cl*
Fine
D.C.al Fine
260 Rd


261 Cl*
262 Hs*
263 Rd
1.
2.
1.
2.

MELODIA - BOOK III

SIXTH SERIES

Two-part exercises embodying all intervals treated in Series V — More elaborate development of rhythmical difficulties, especially of syncopation — Lengthy solfeggi from German, French, and English sources — Canon and Fugue



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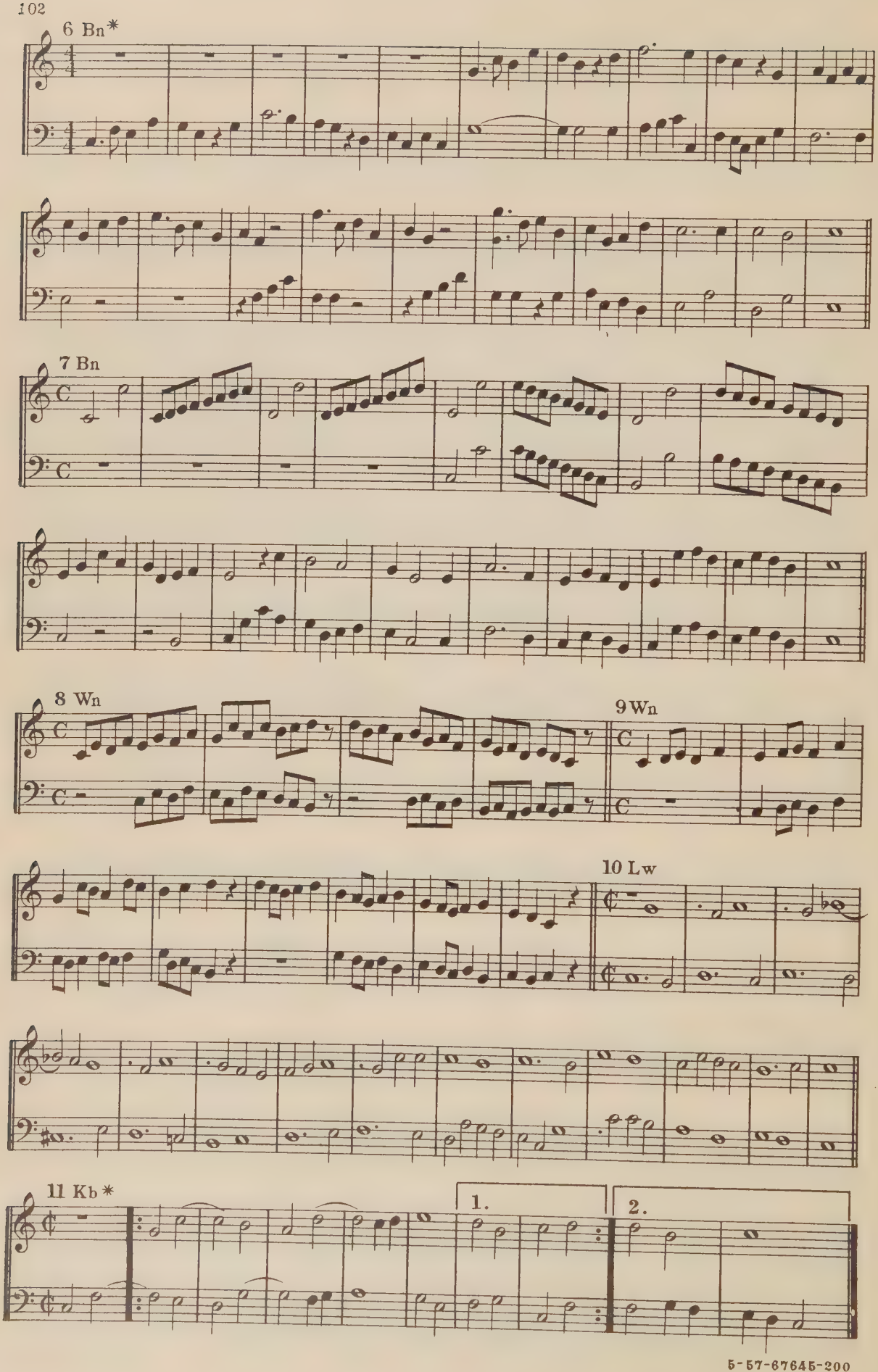
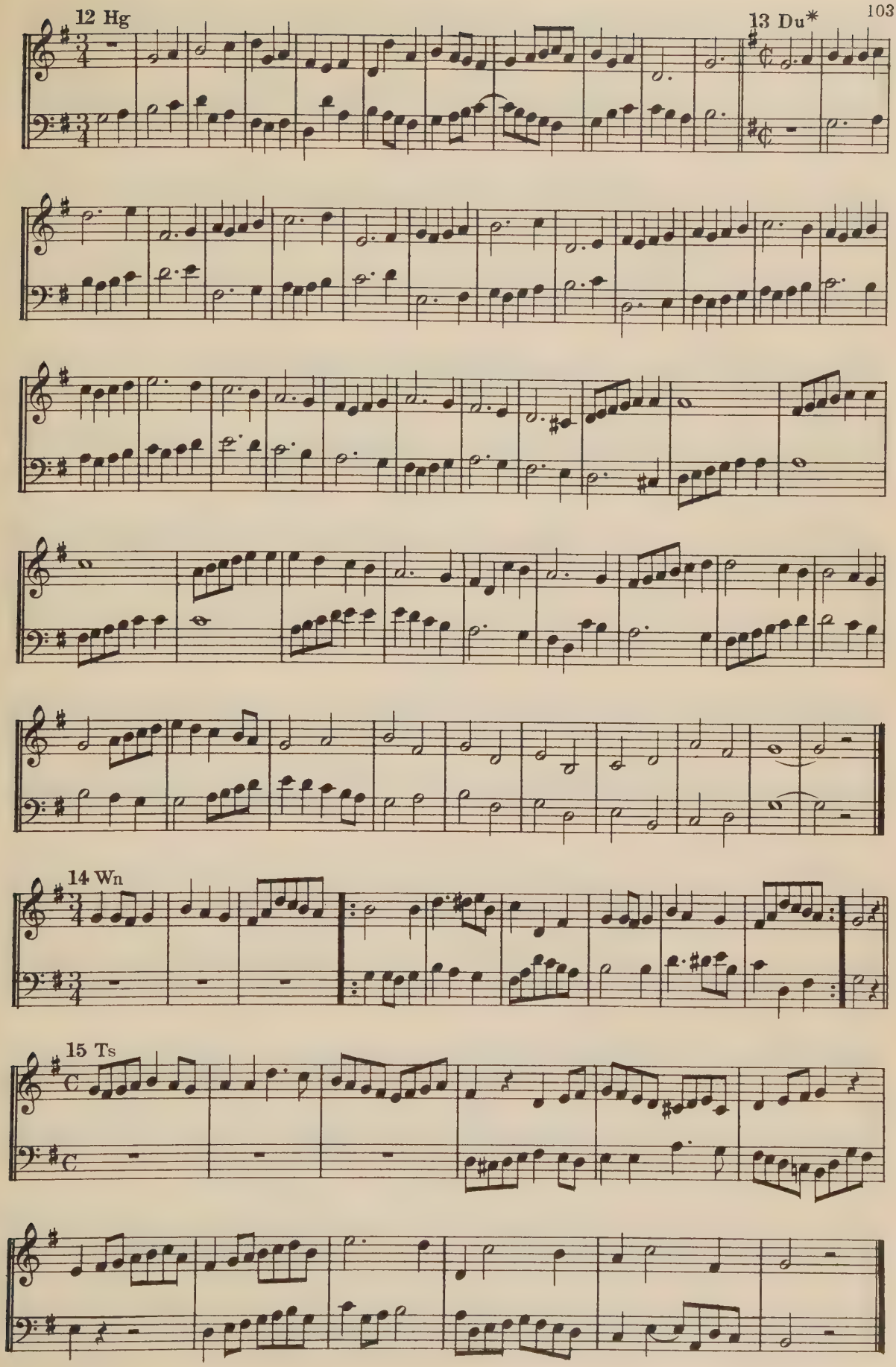

6 Bn*
7 Bn
8 Wn
9 Wn
10 Lw
11 Kb*
1.
2.



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16 Wn

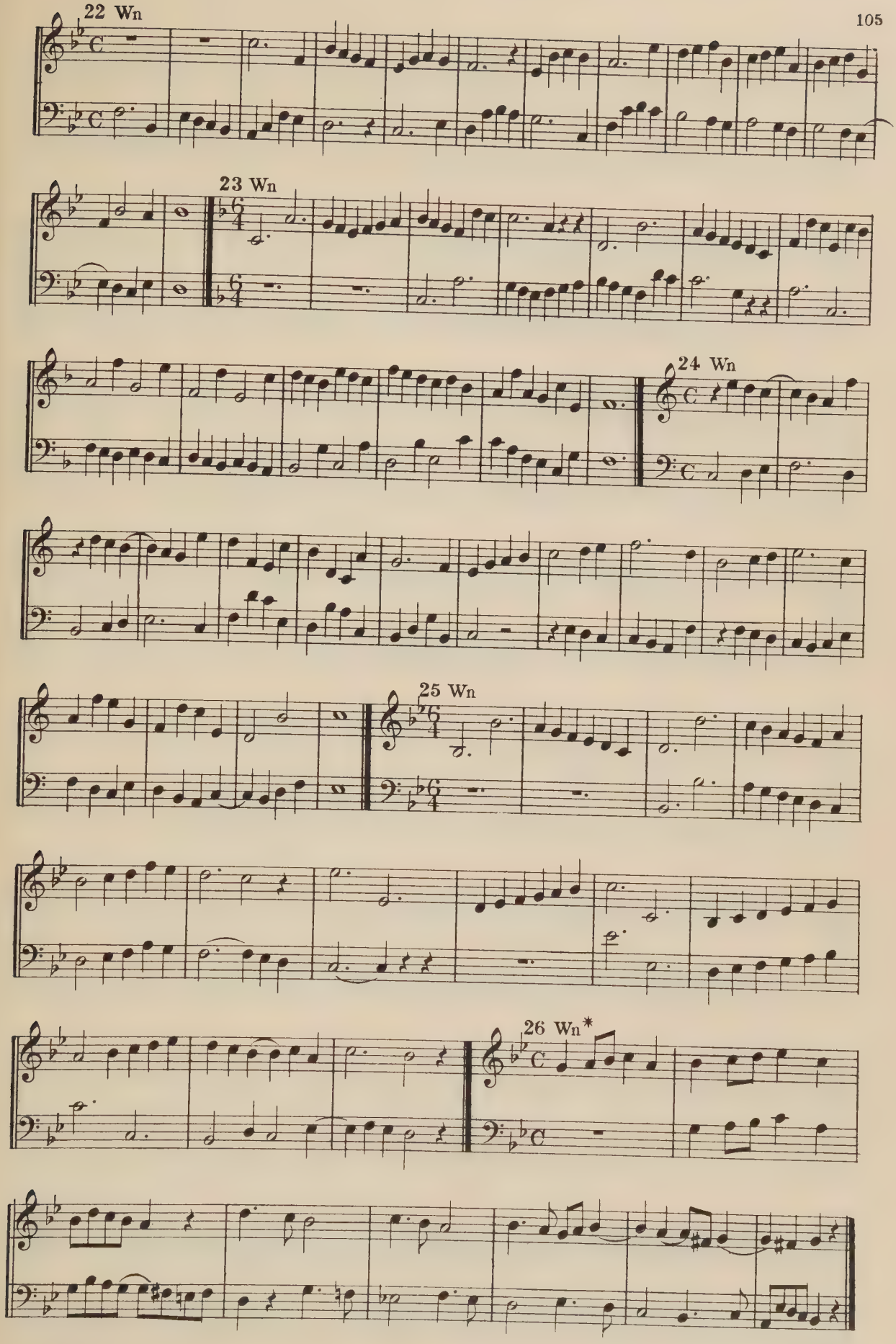
17 Wn

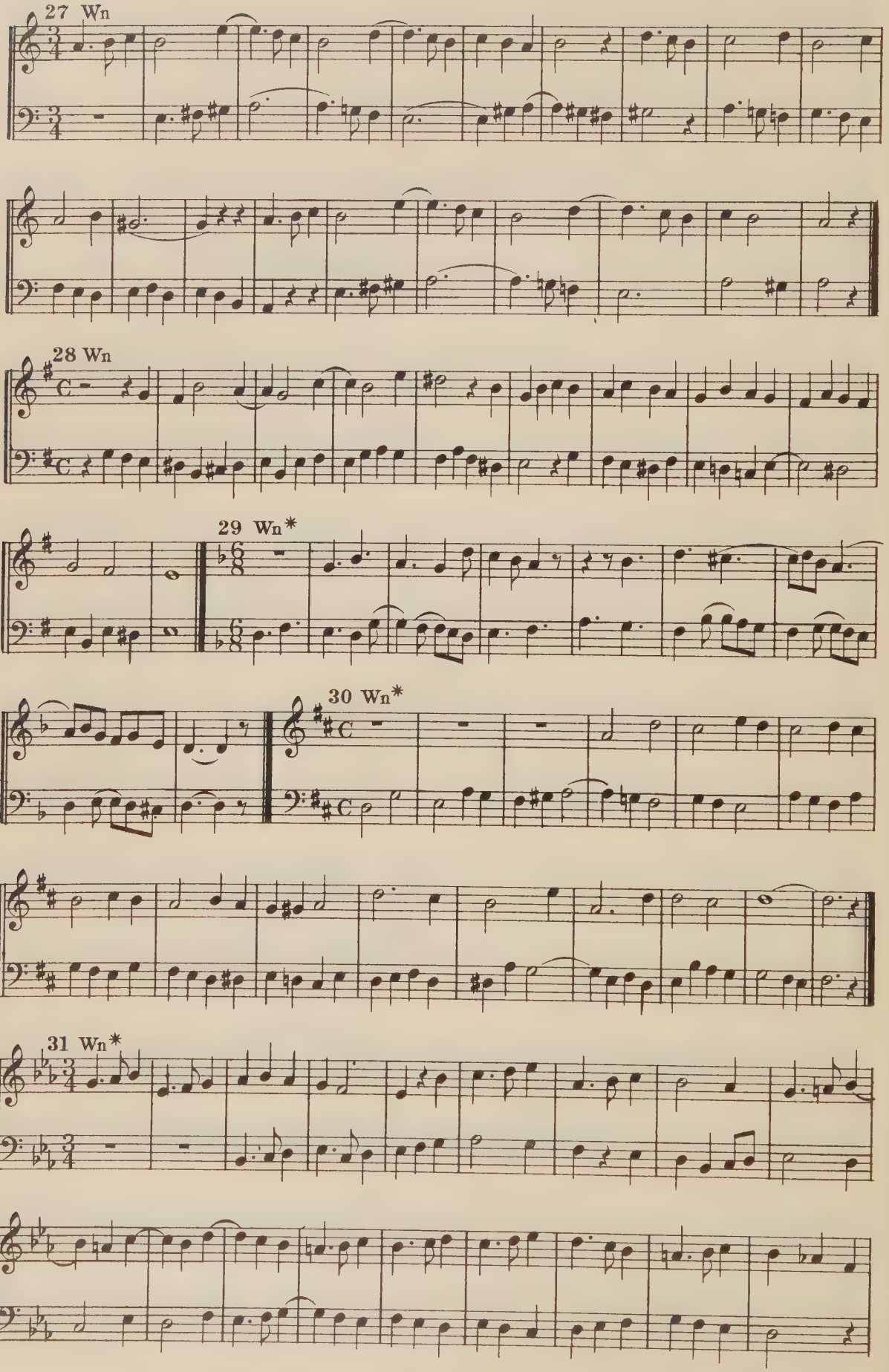
18 Wn

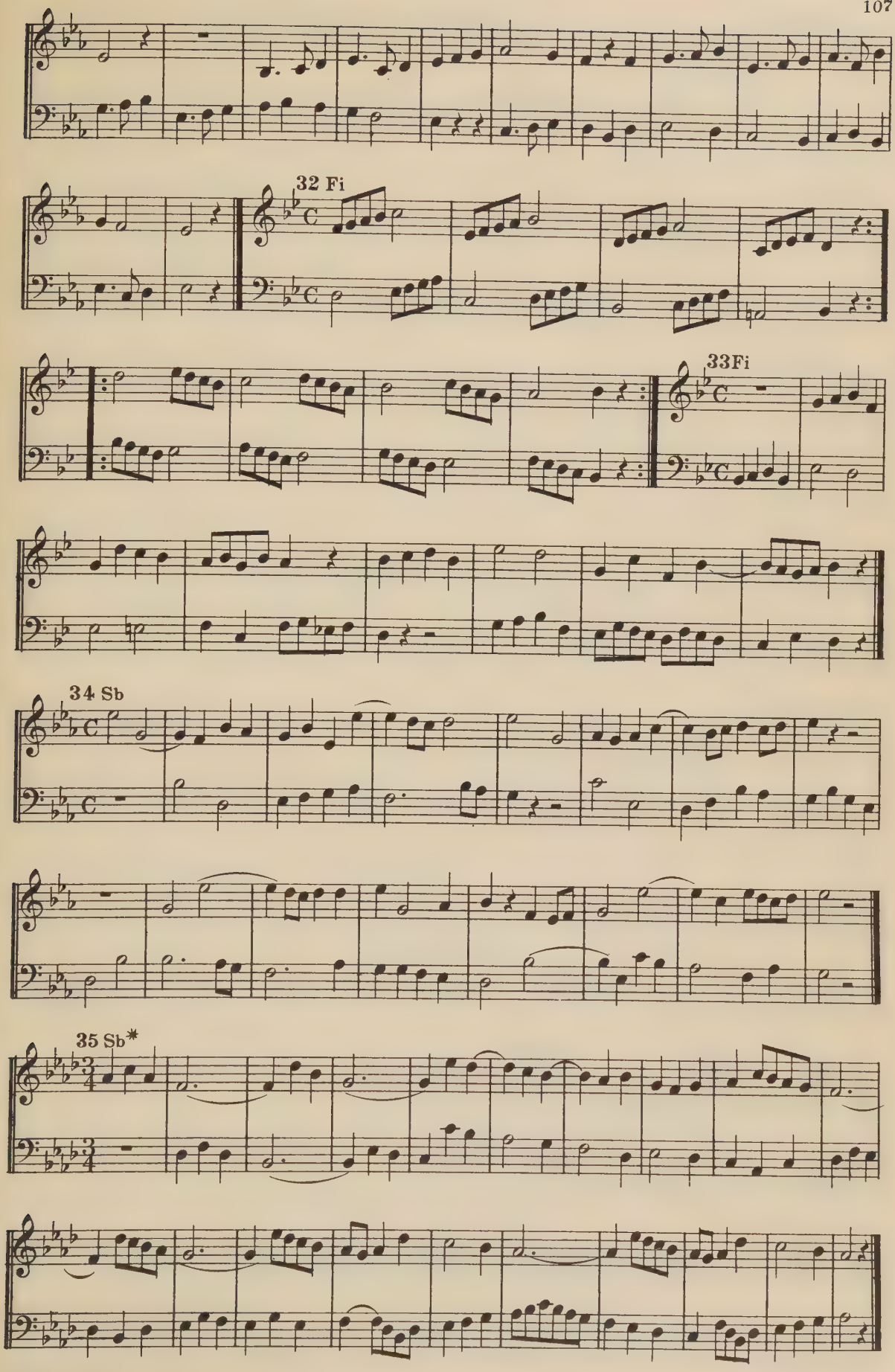
19 Wn

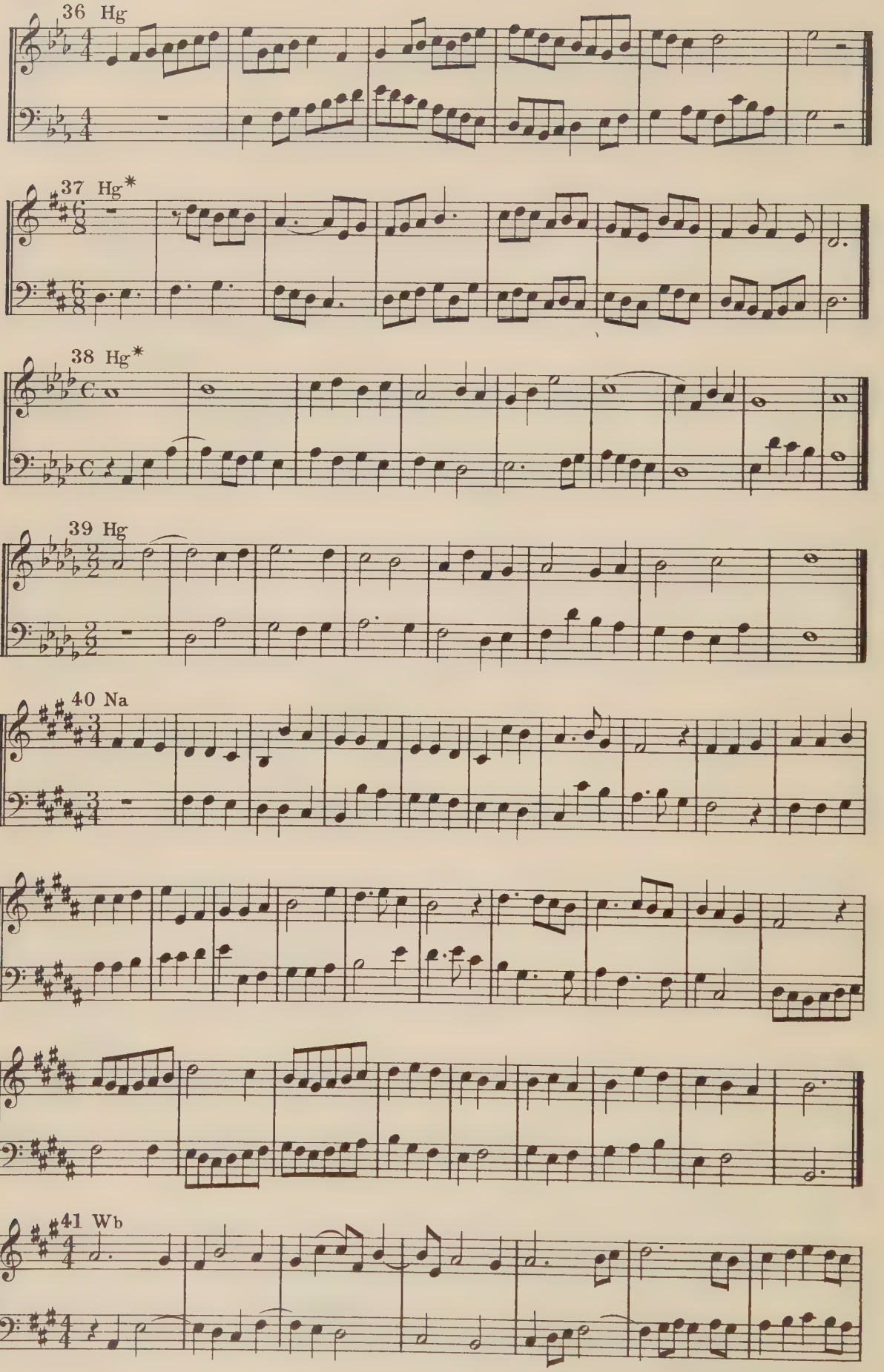
20 Wn*

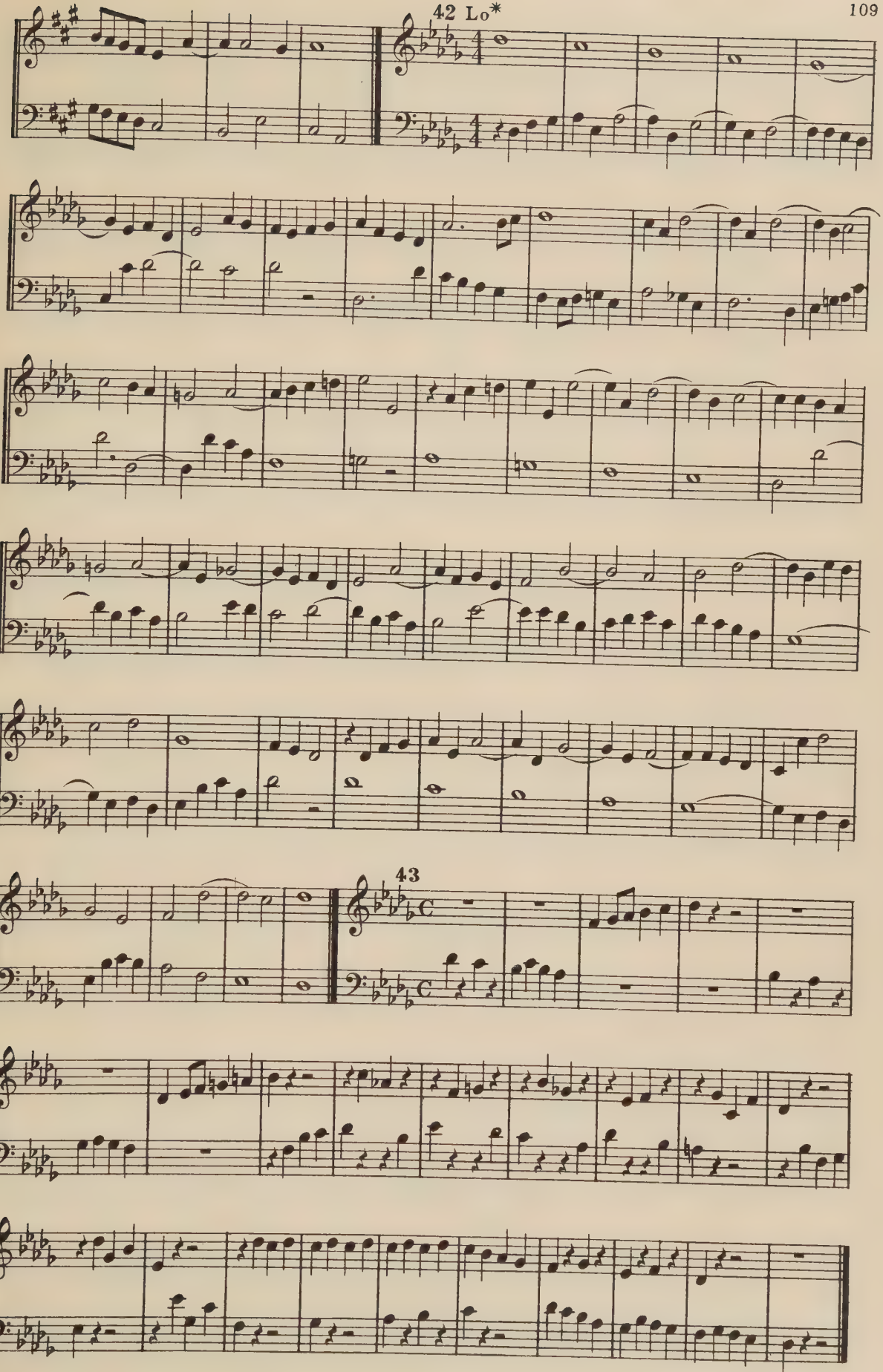
21 Wn

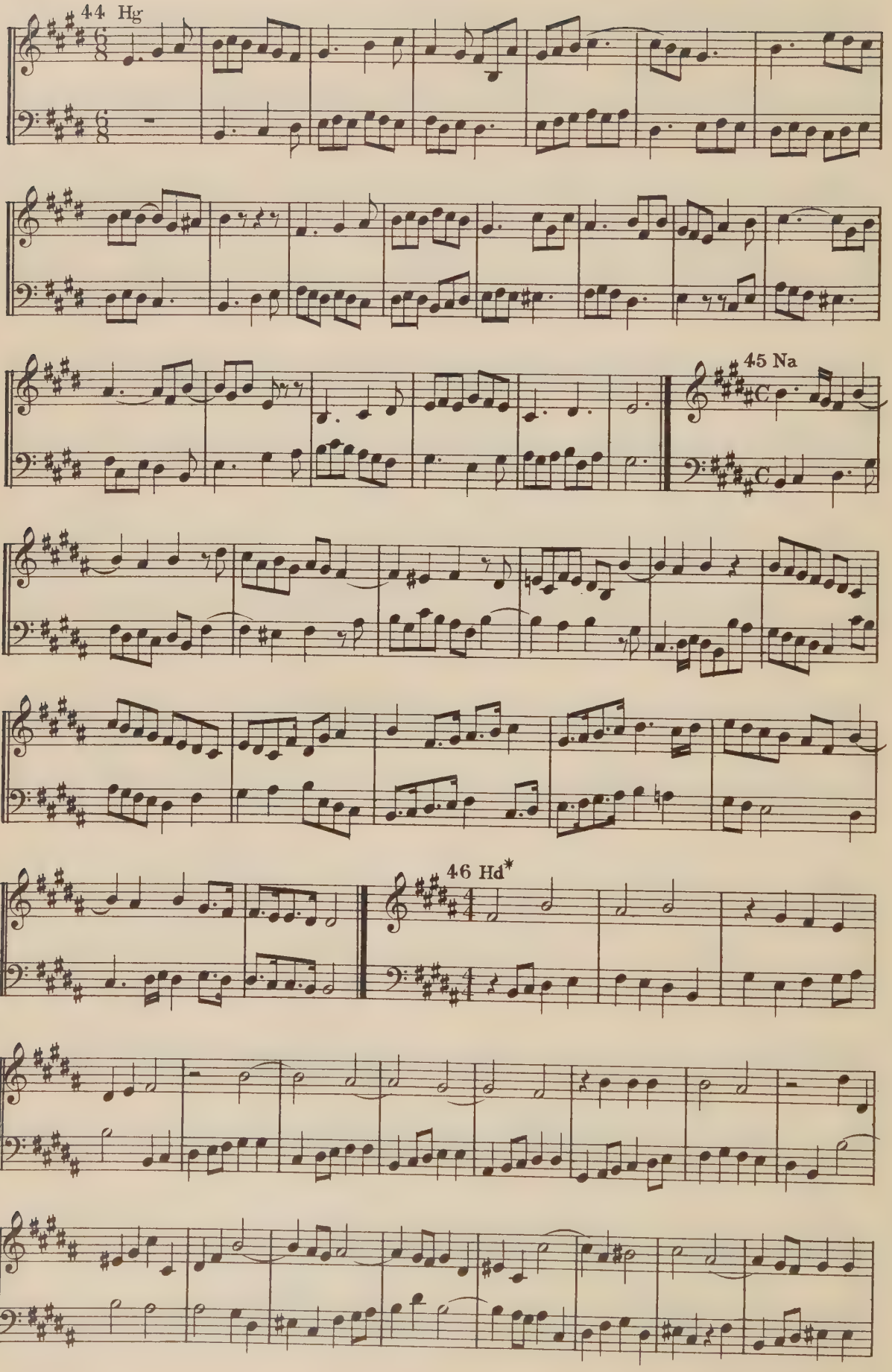

22 Wn
23 Wn
24 Wn
25 Wn
26 Wn*

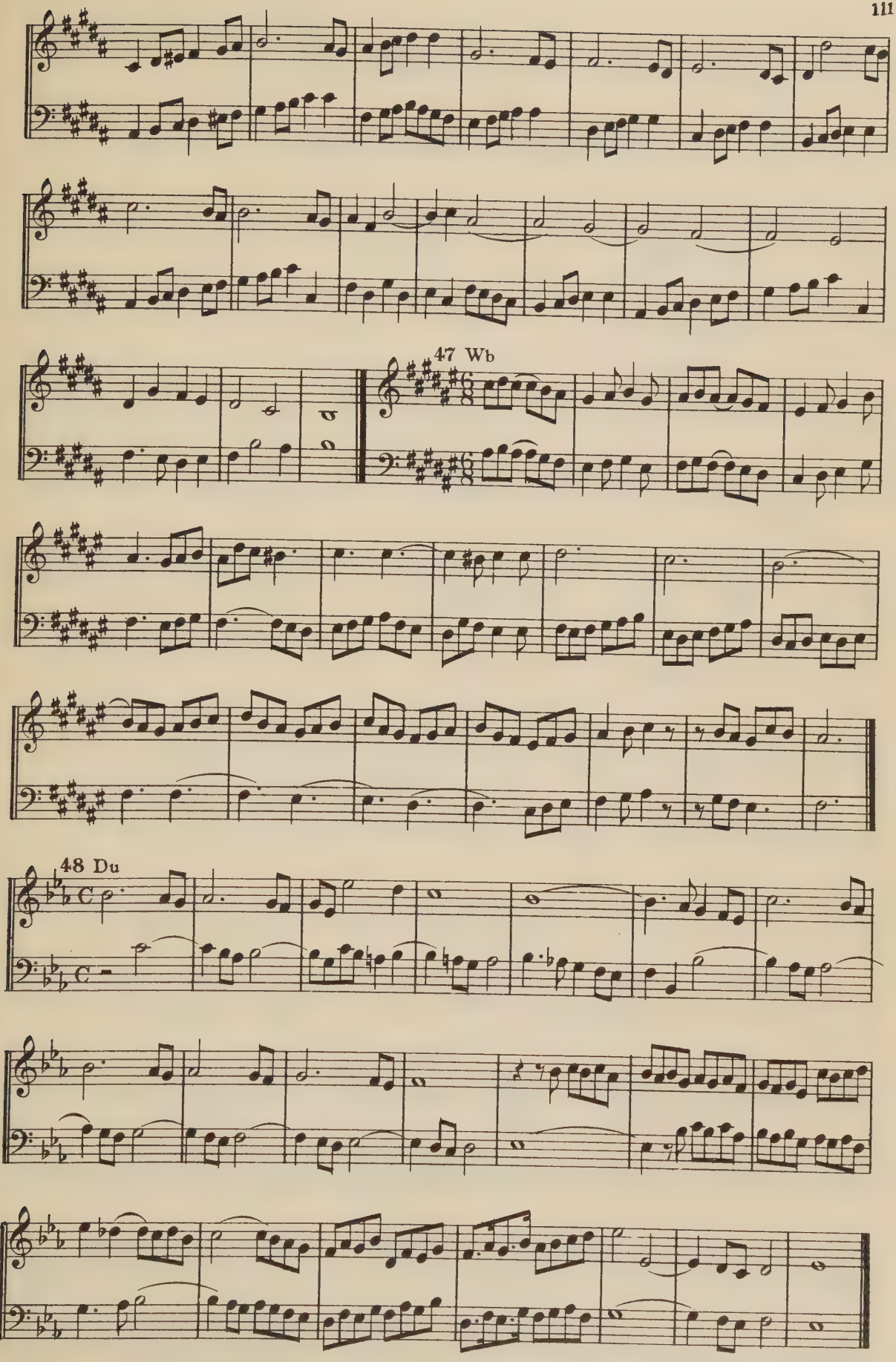

27 Wn
28 Wn
29 Wn*
30 Wn*
31 Wn*


32 Fi
33Fi
34 Sb
35 Sb*


36 Hg
37 Hg*
38 Hg*
39 Hg
40 Na
41 Wb


42 Lo*
43


44 Hg
45 Na
46 Hd*



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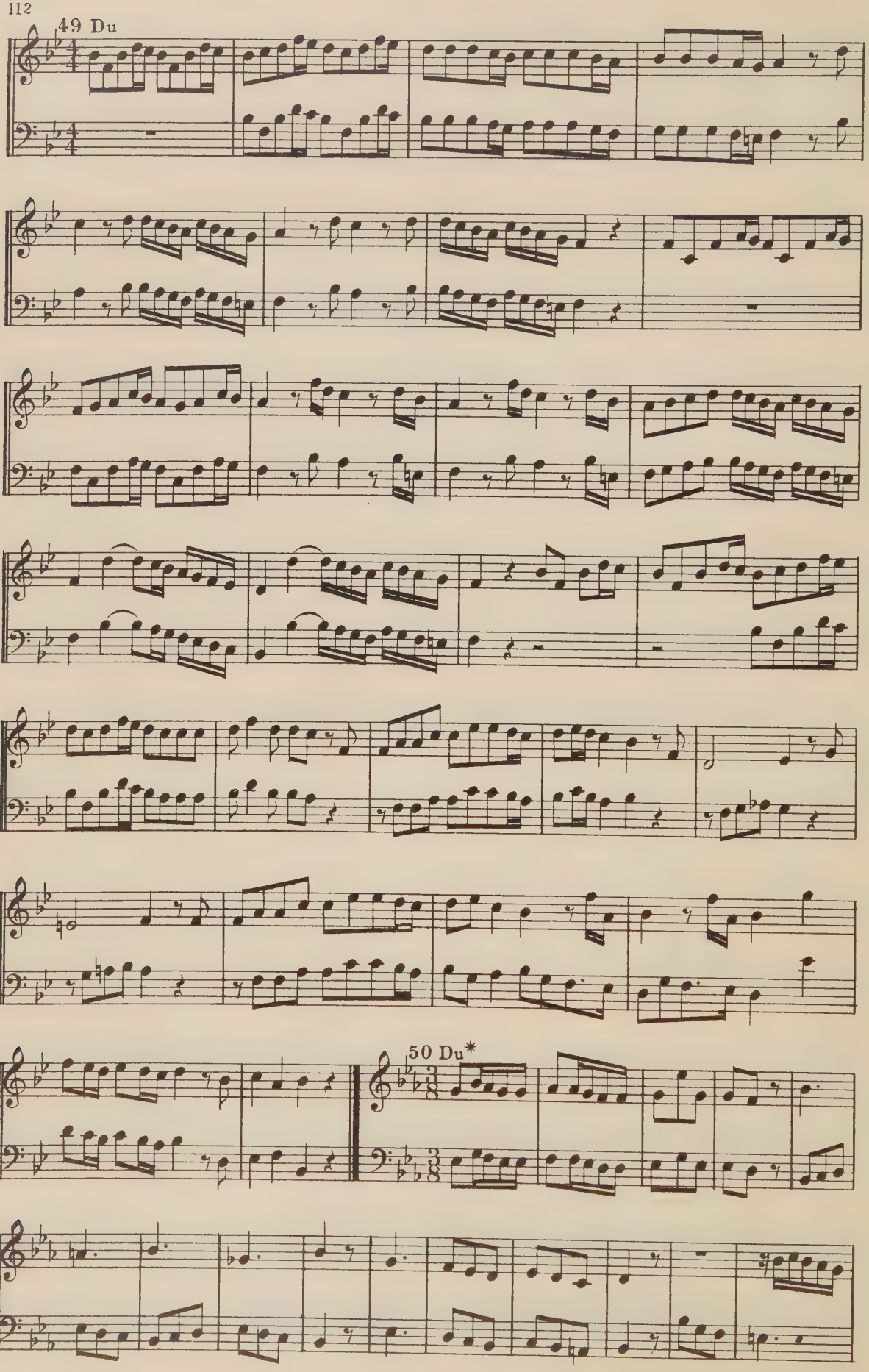
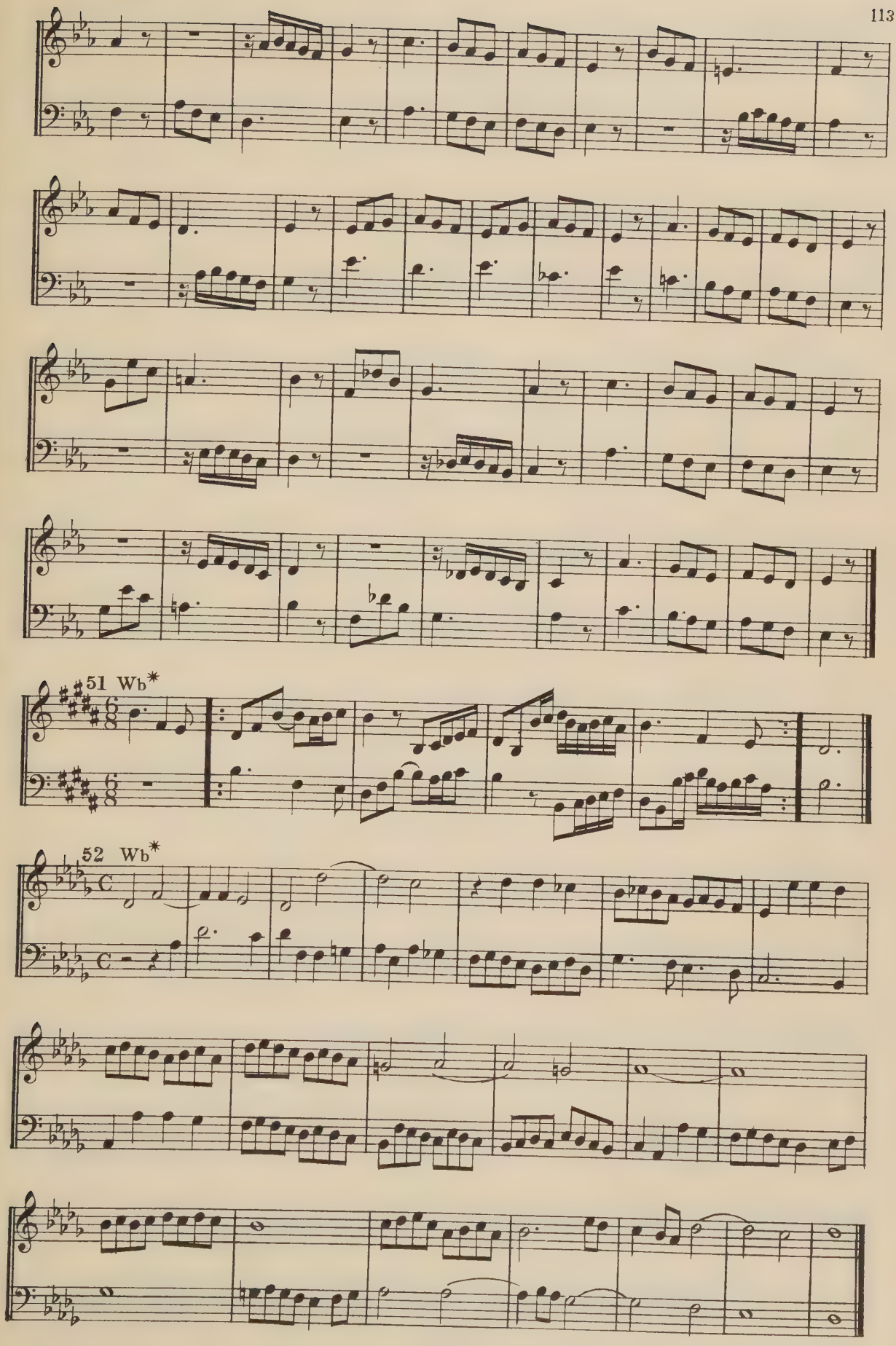

49 Du
50 Du*



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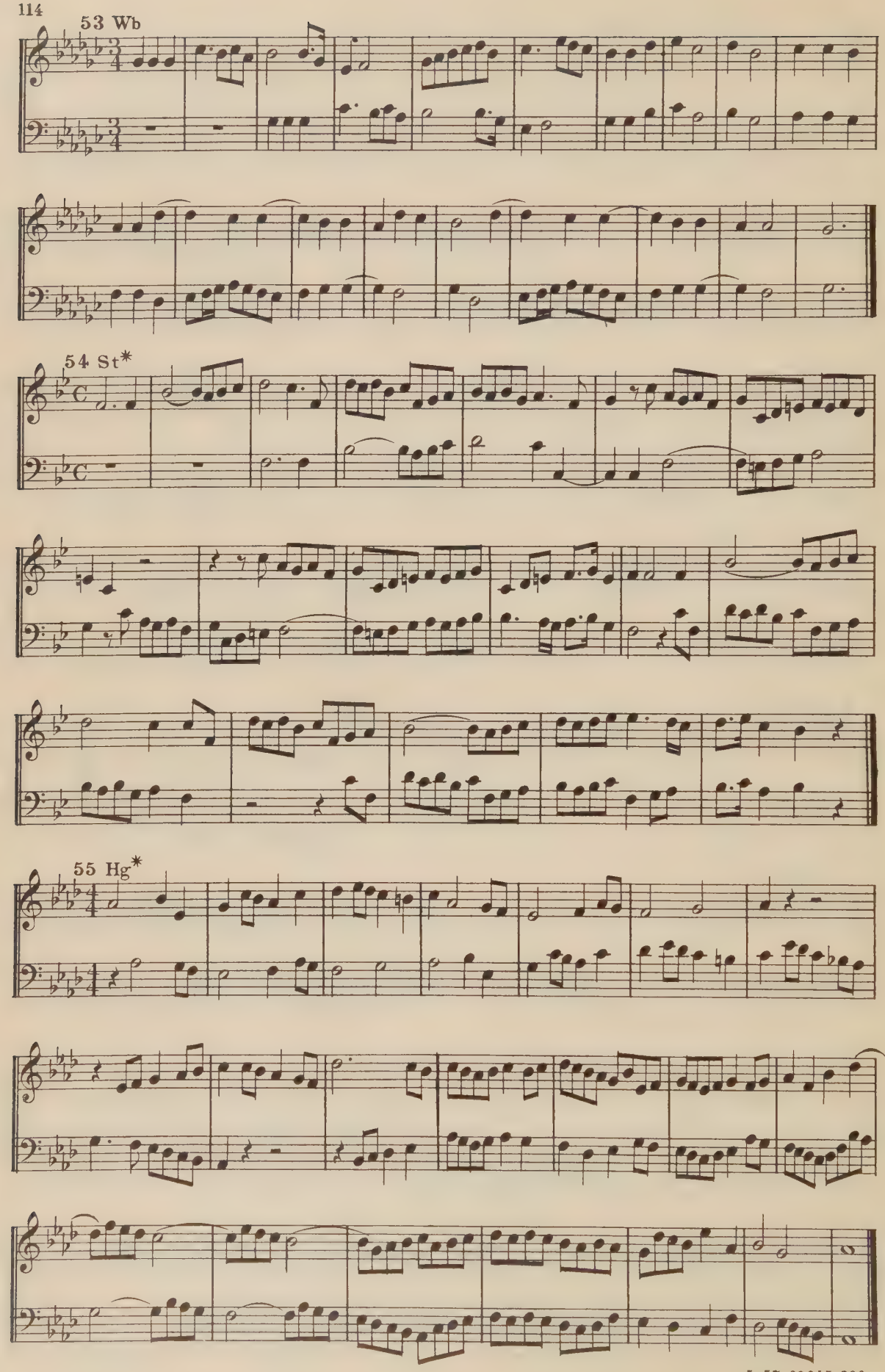
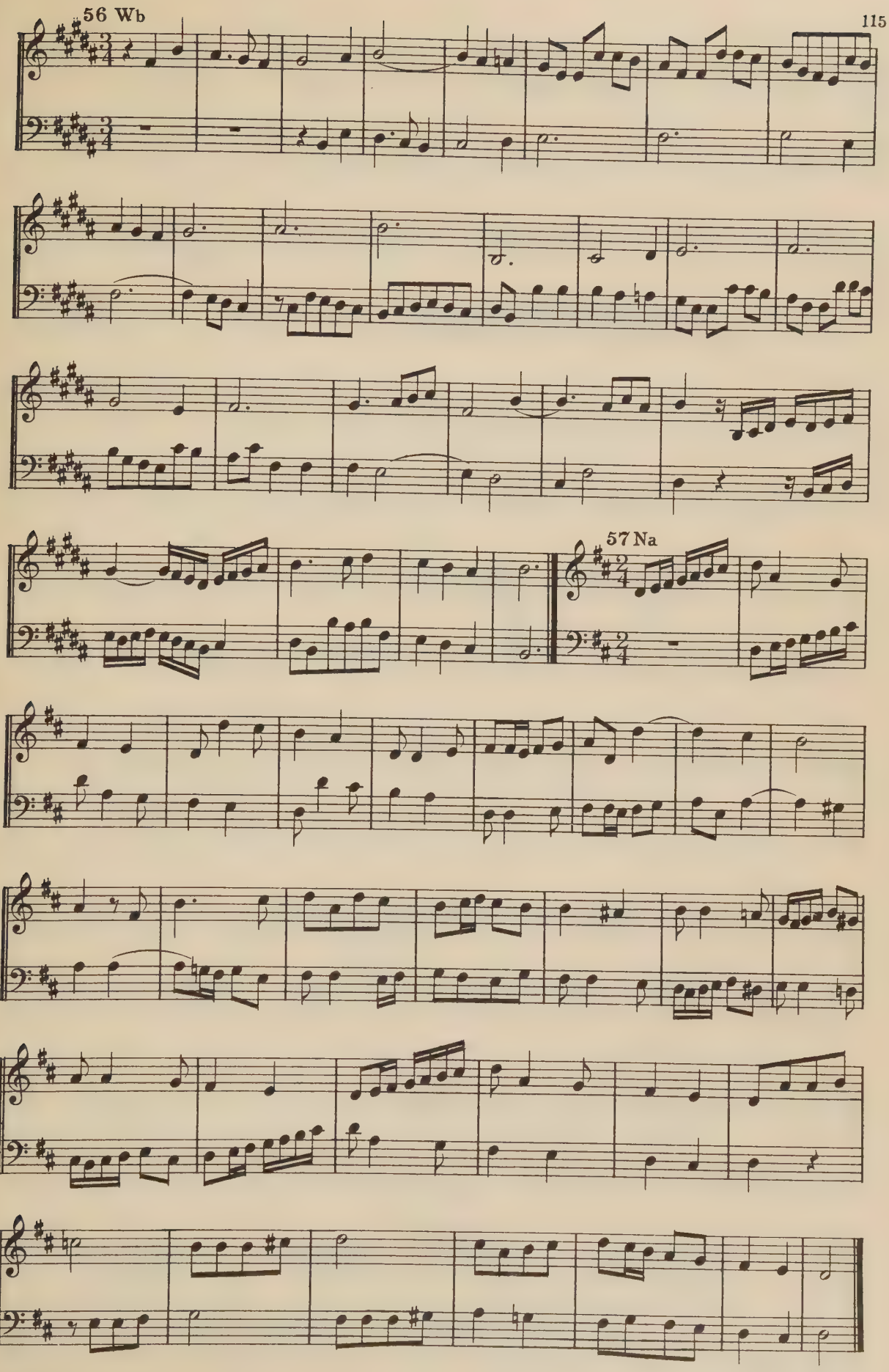
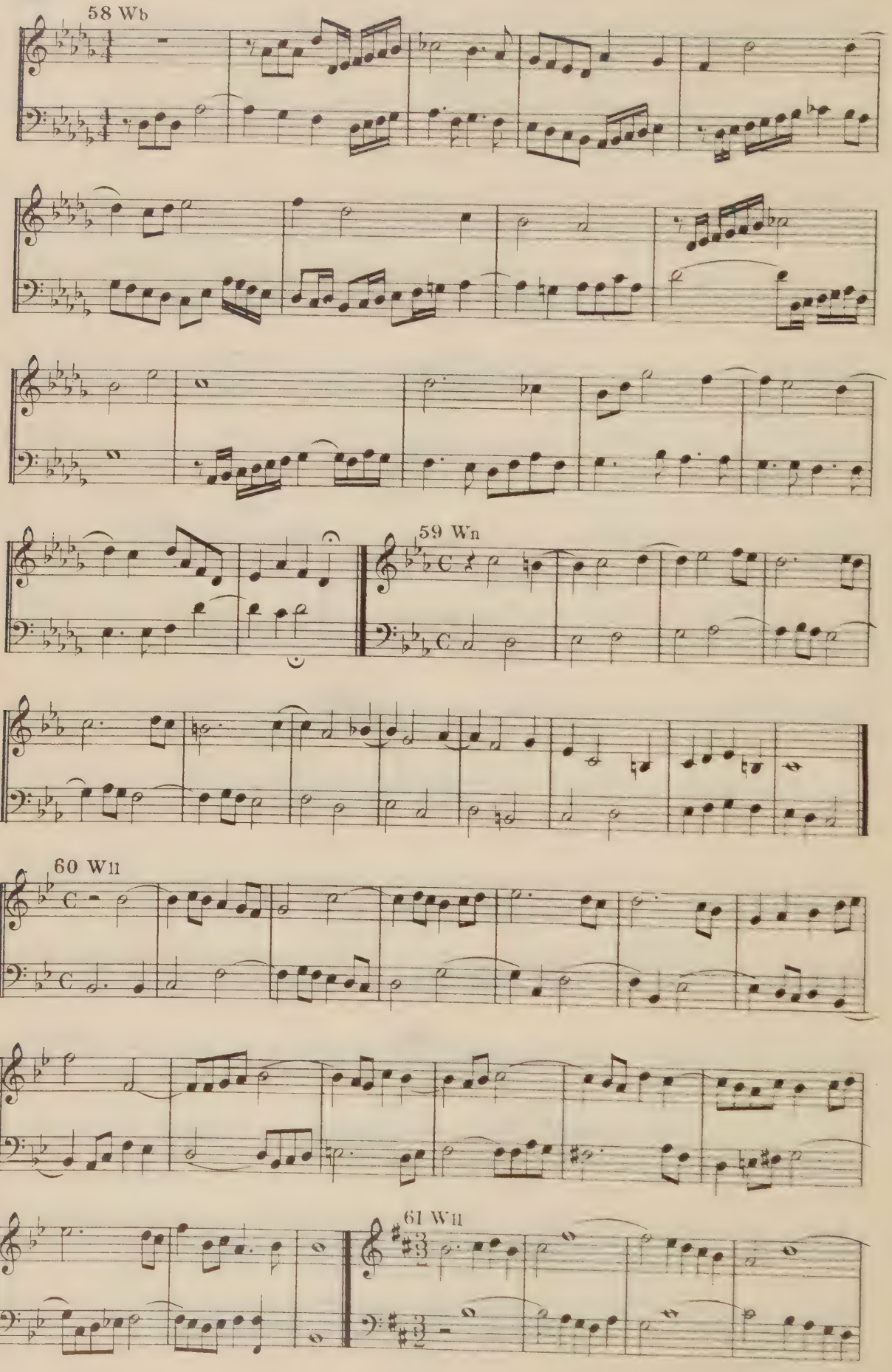

53 Wb
54 St*
55 Hg*


56 Wb
57 Na



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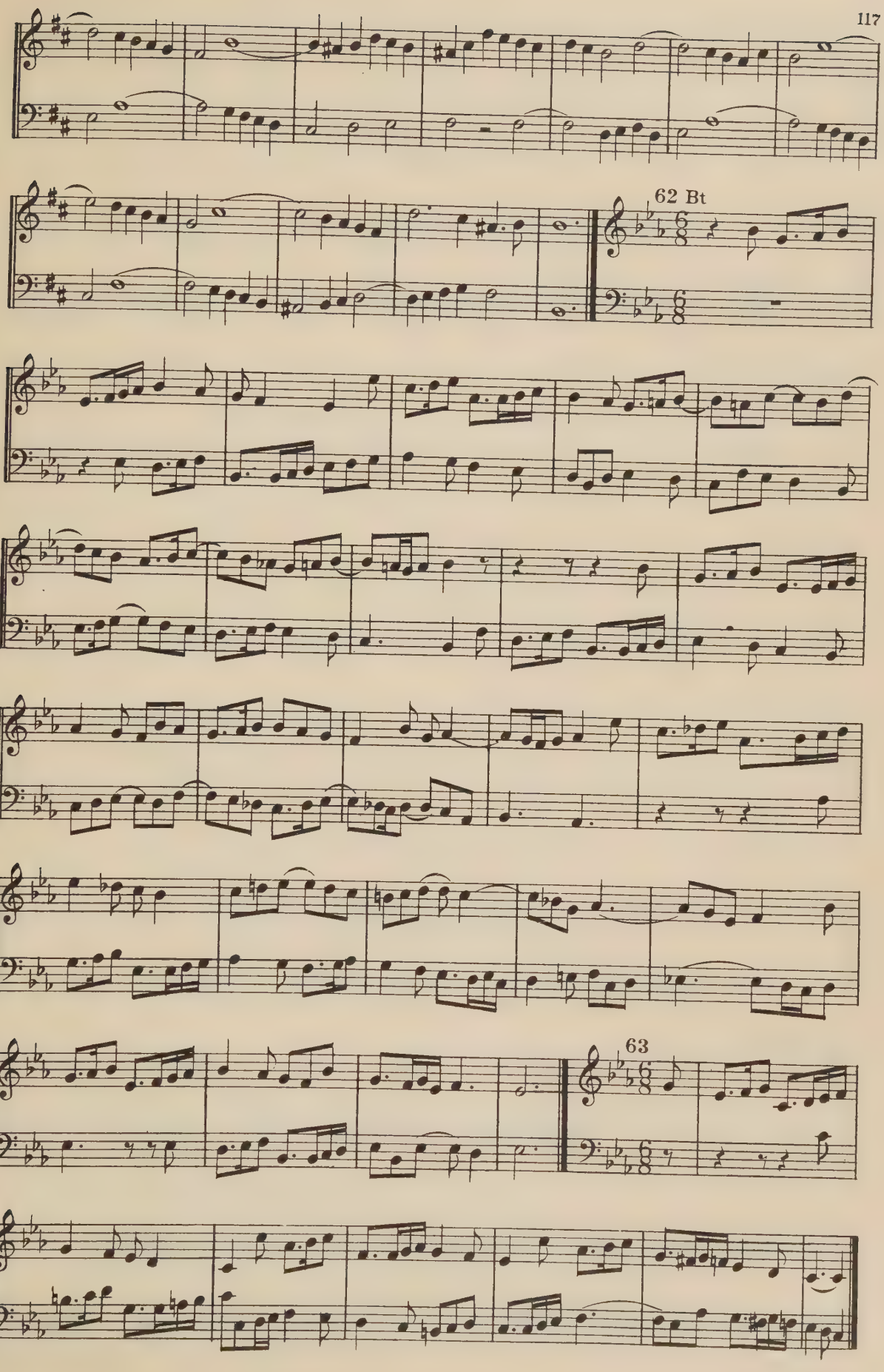
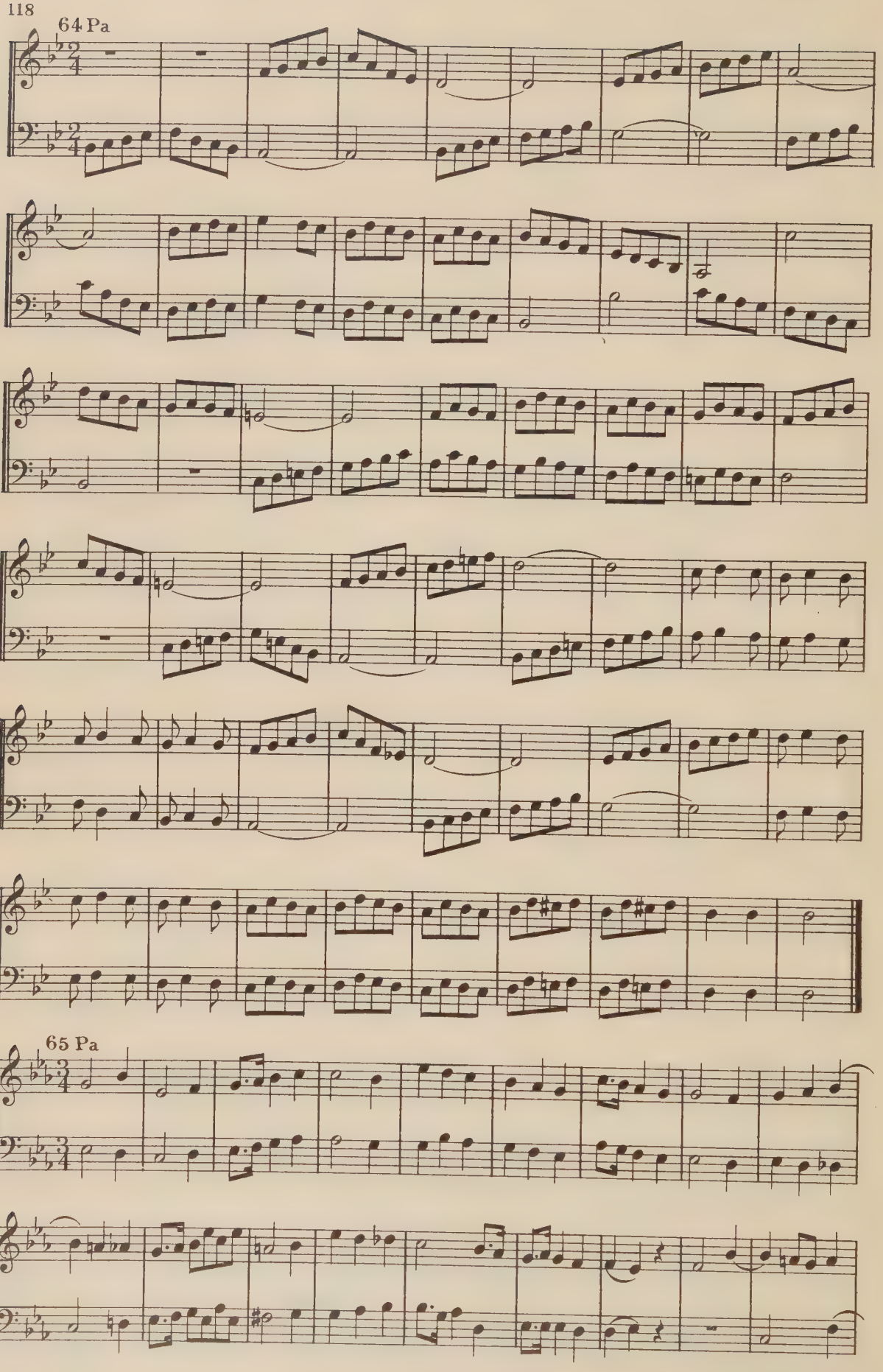
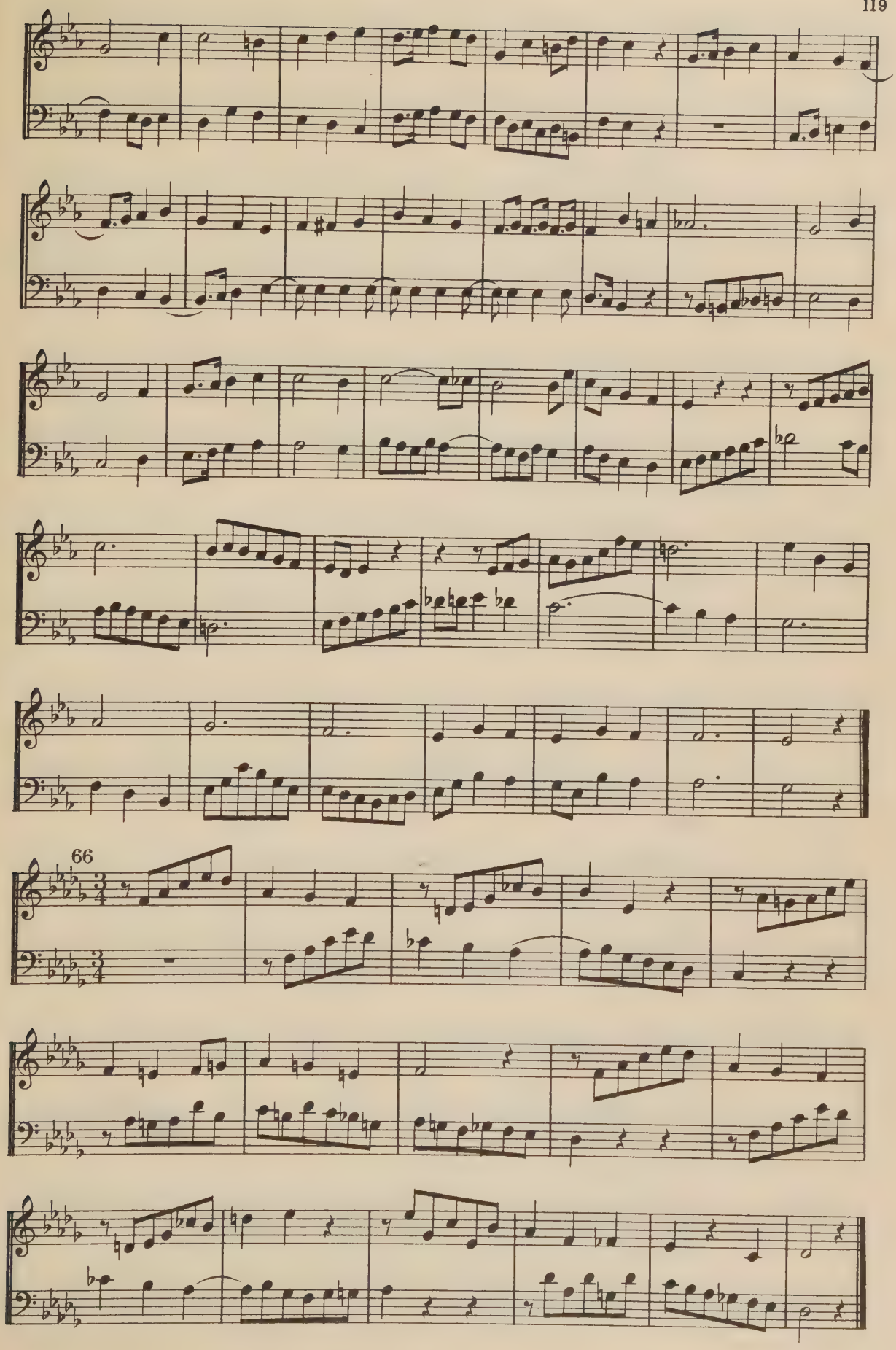

62 Bt
63


64 Pa
65 Pa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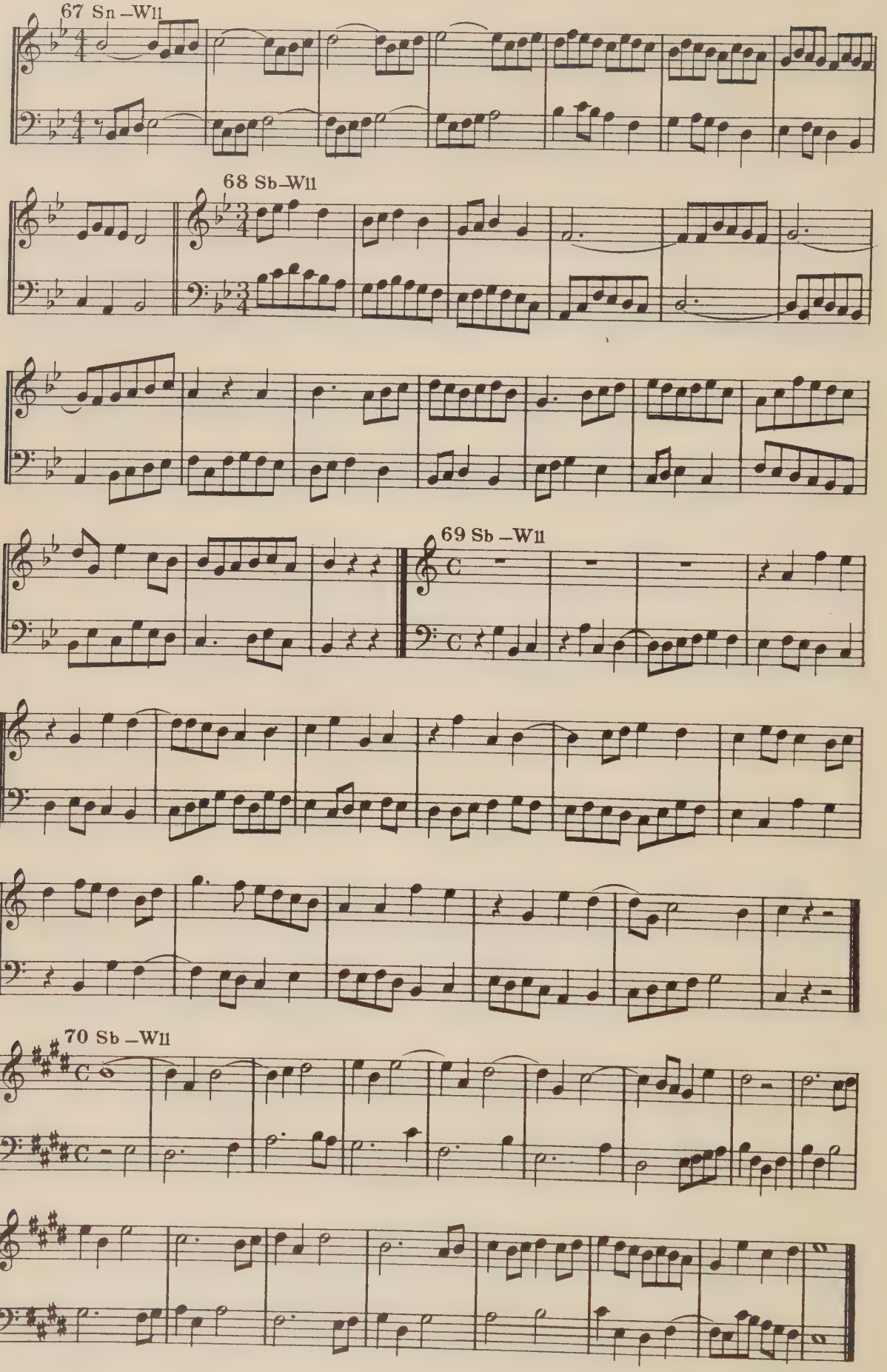

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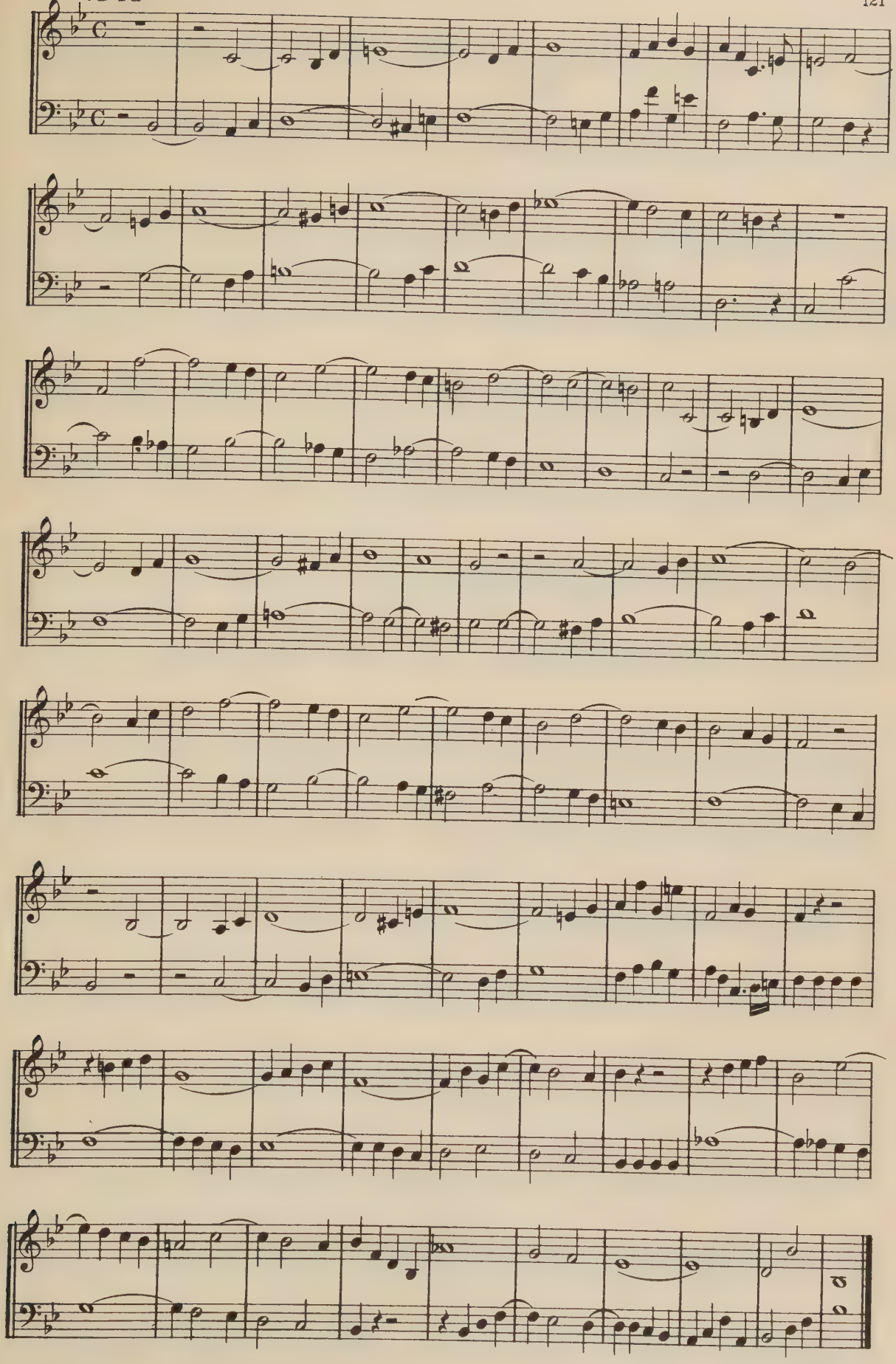

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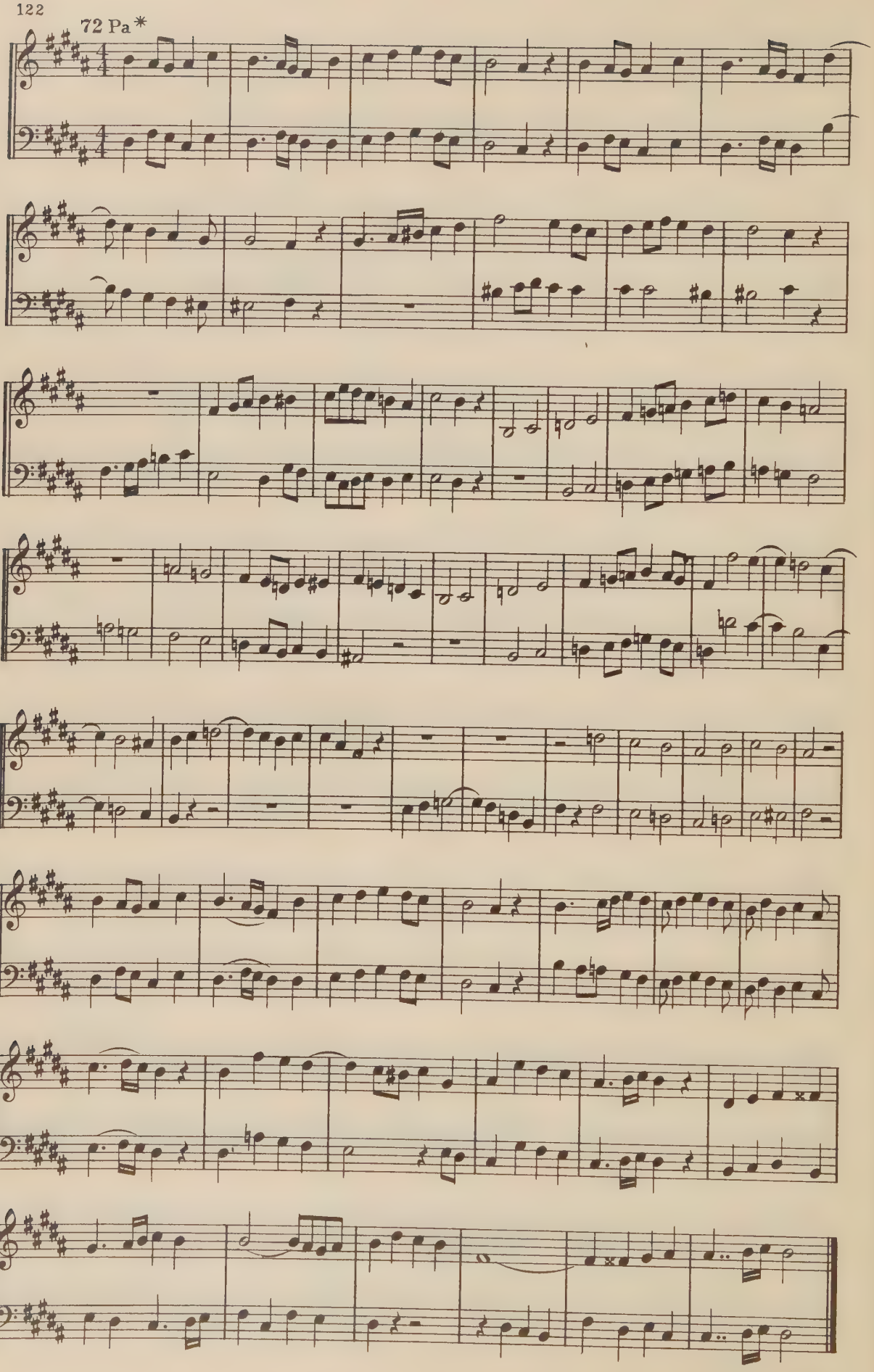
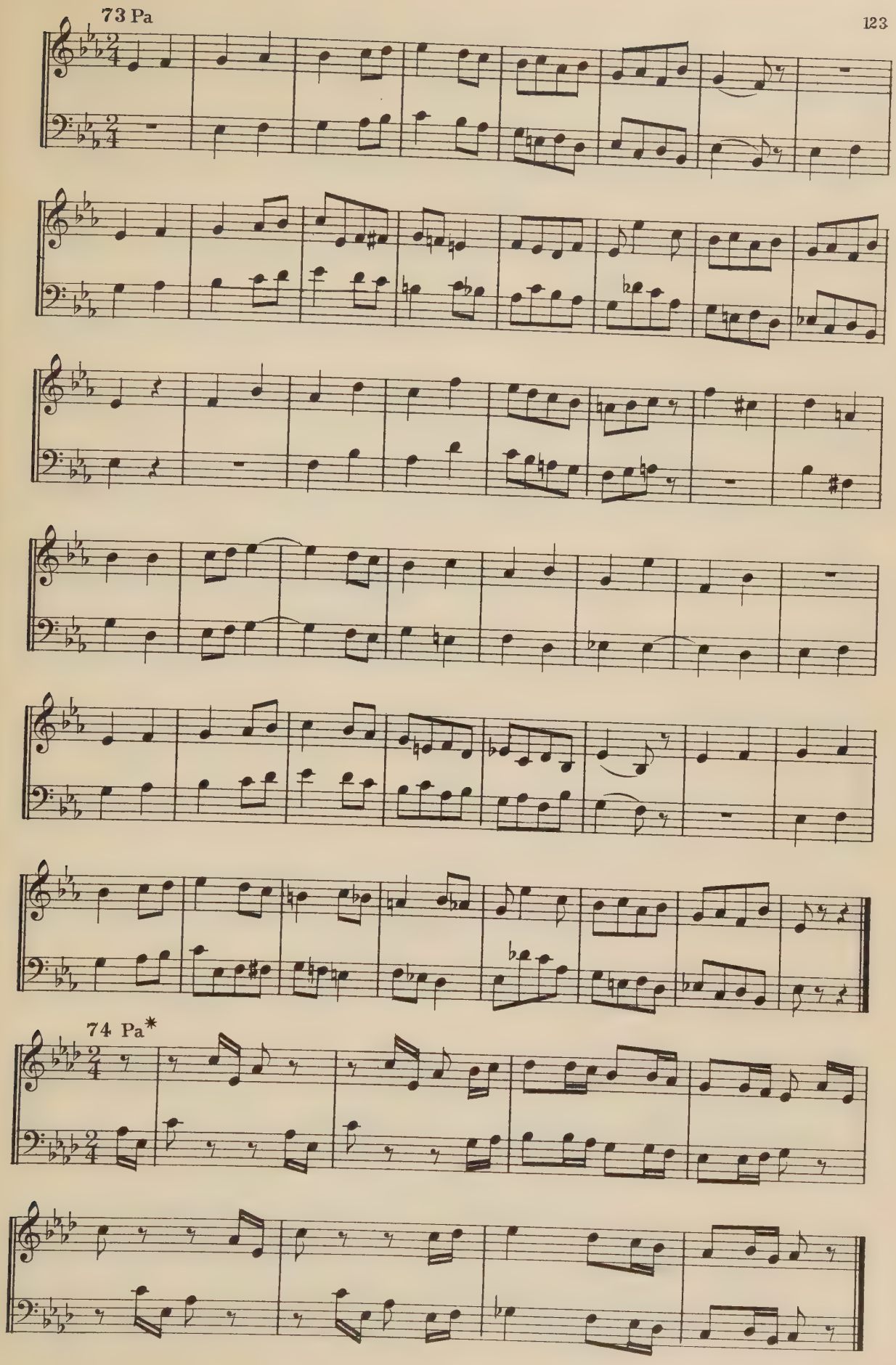

72 Pa*



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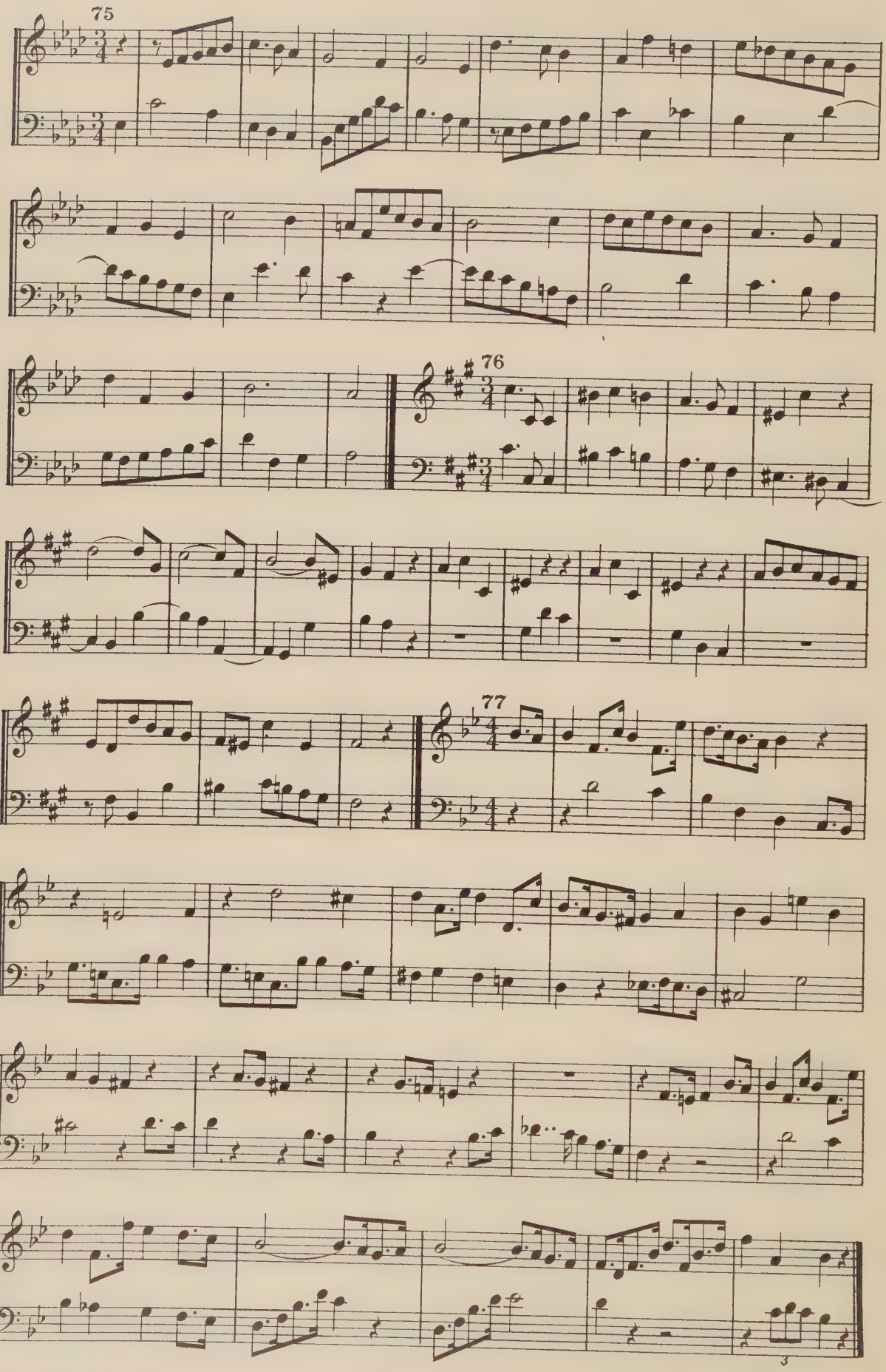
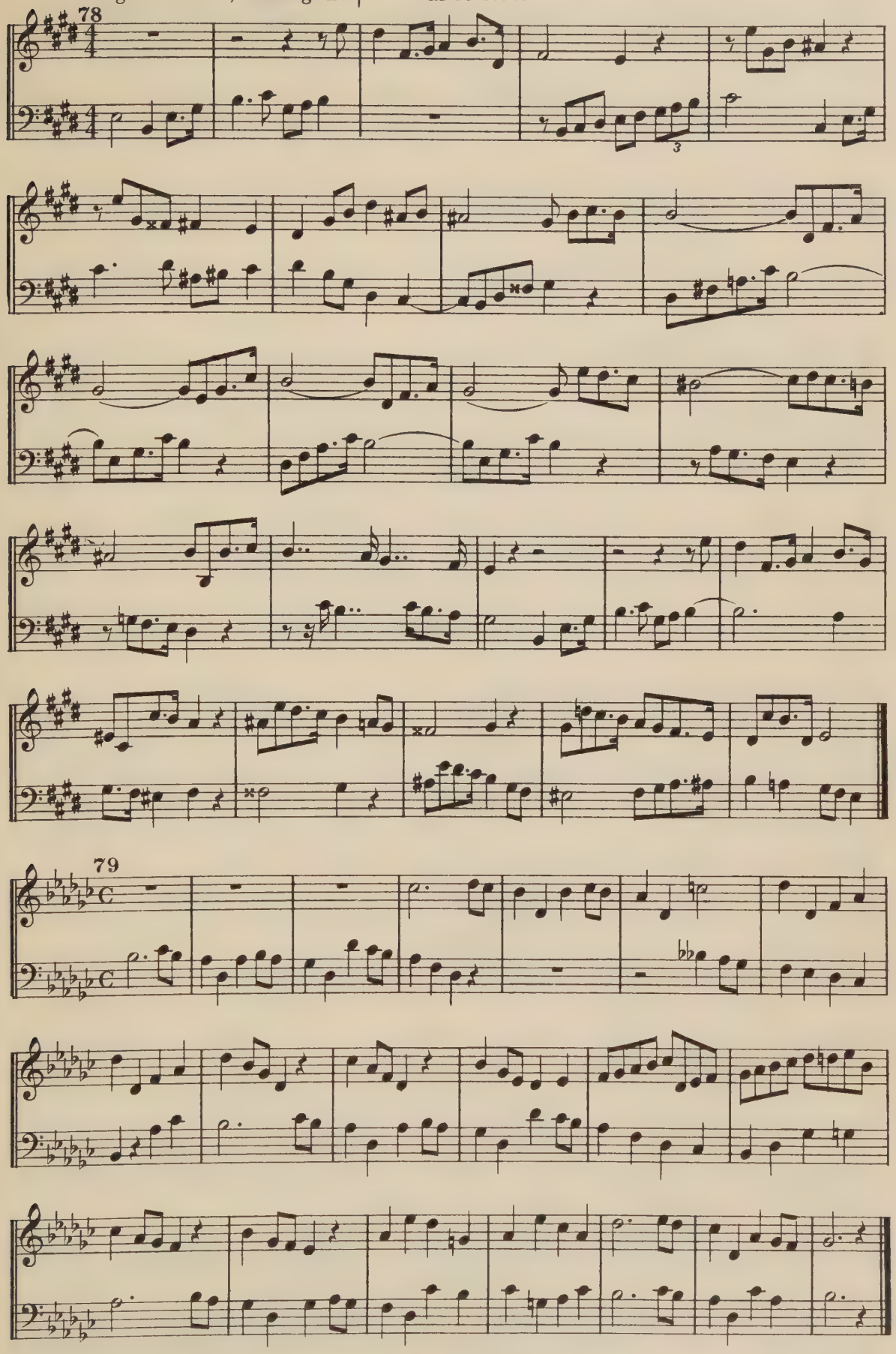
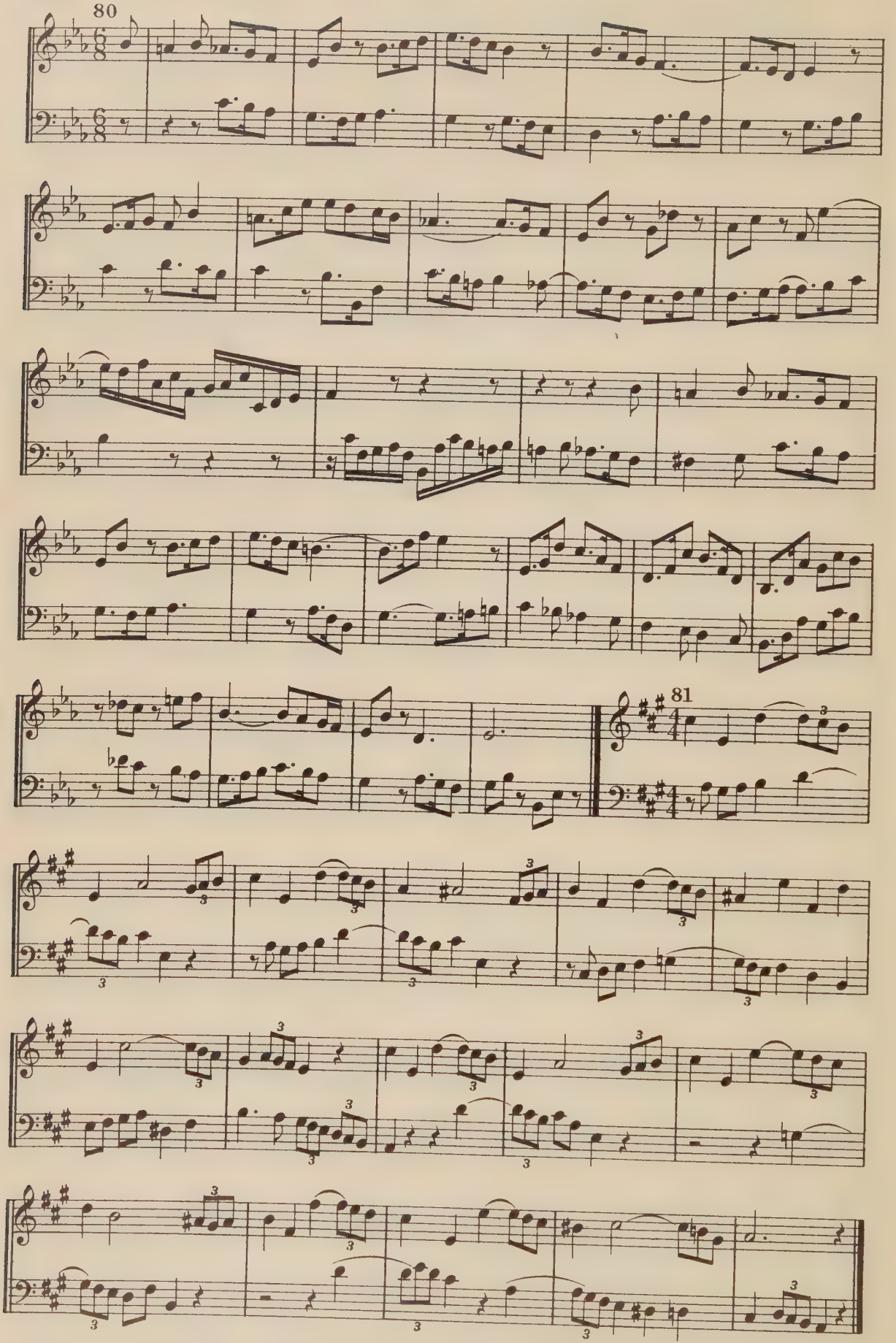

75
76
77

Hereafter the modern method of cancellation of double-flats and double-sharps —— by a single character, omitting the ♮ —— will be used.

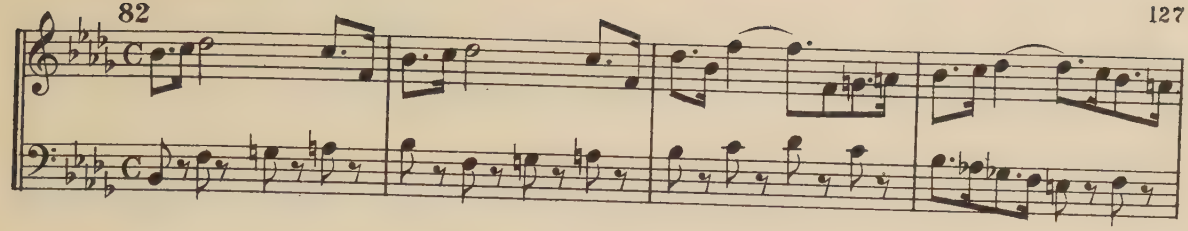


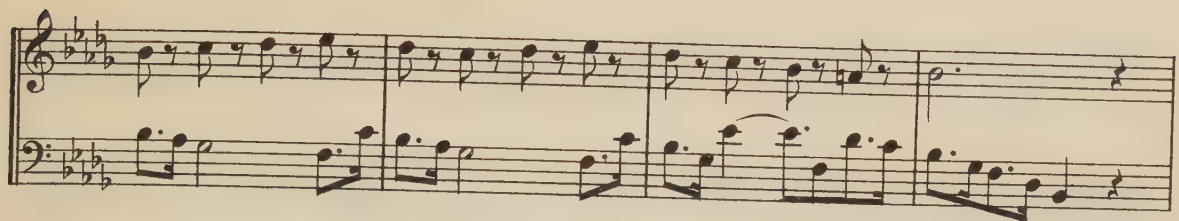
5-57 67645-200

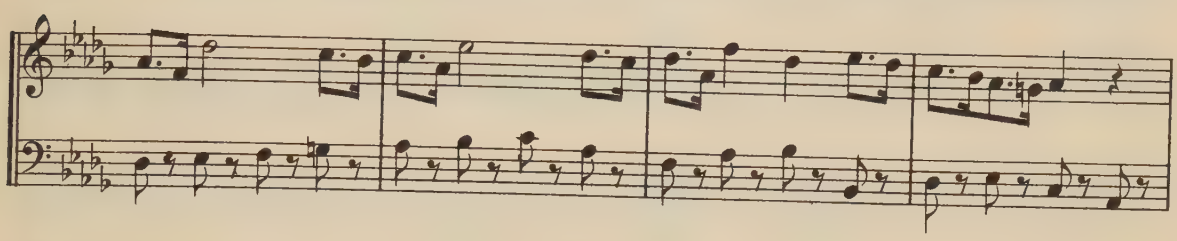


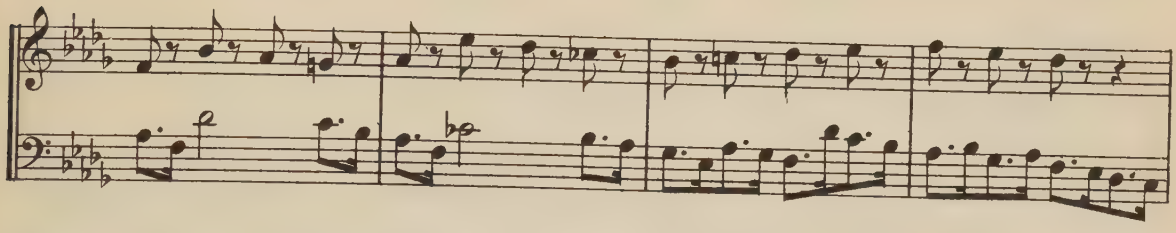
5-57-67645-200

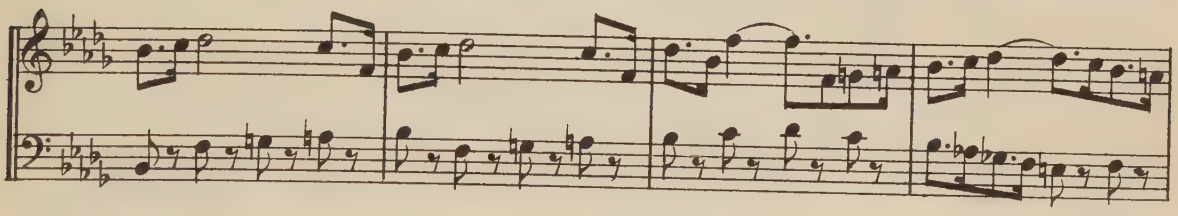
82

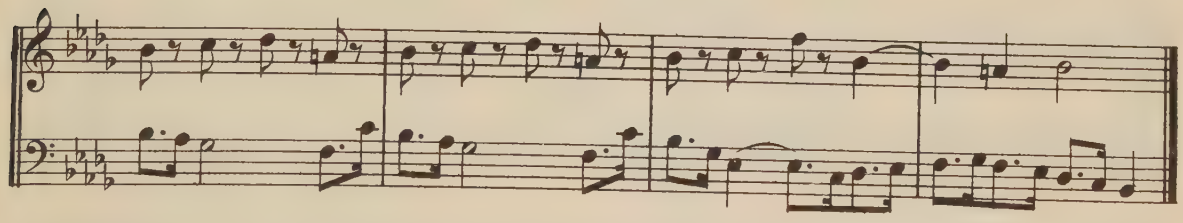












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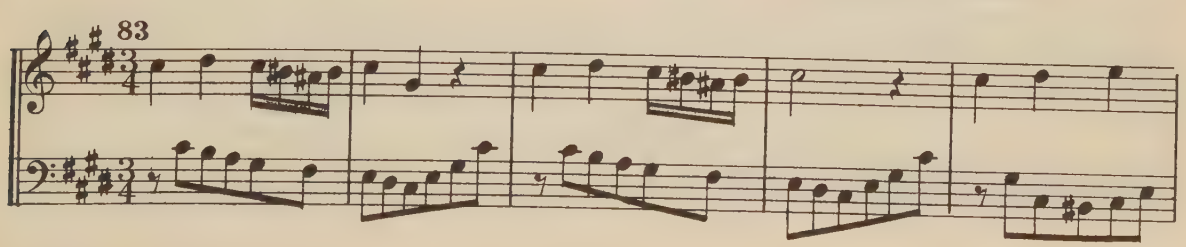

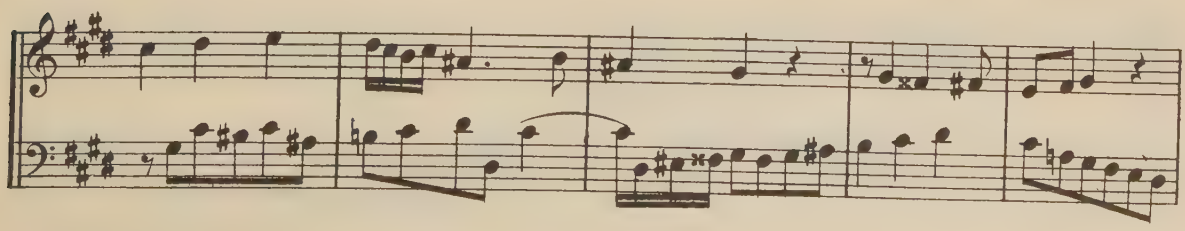

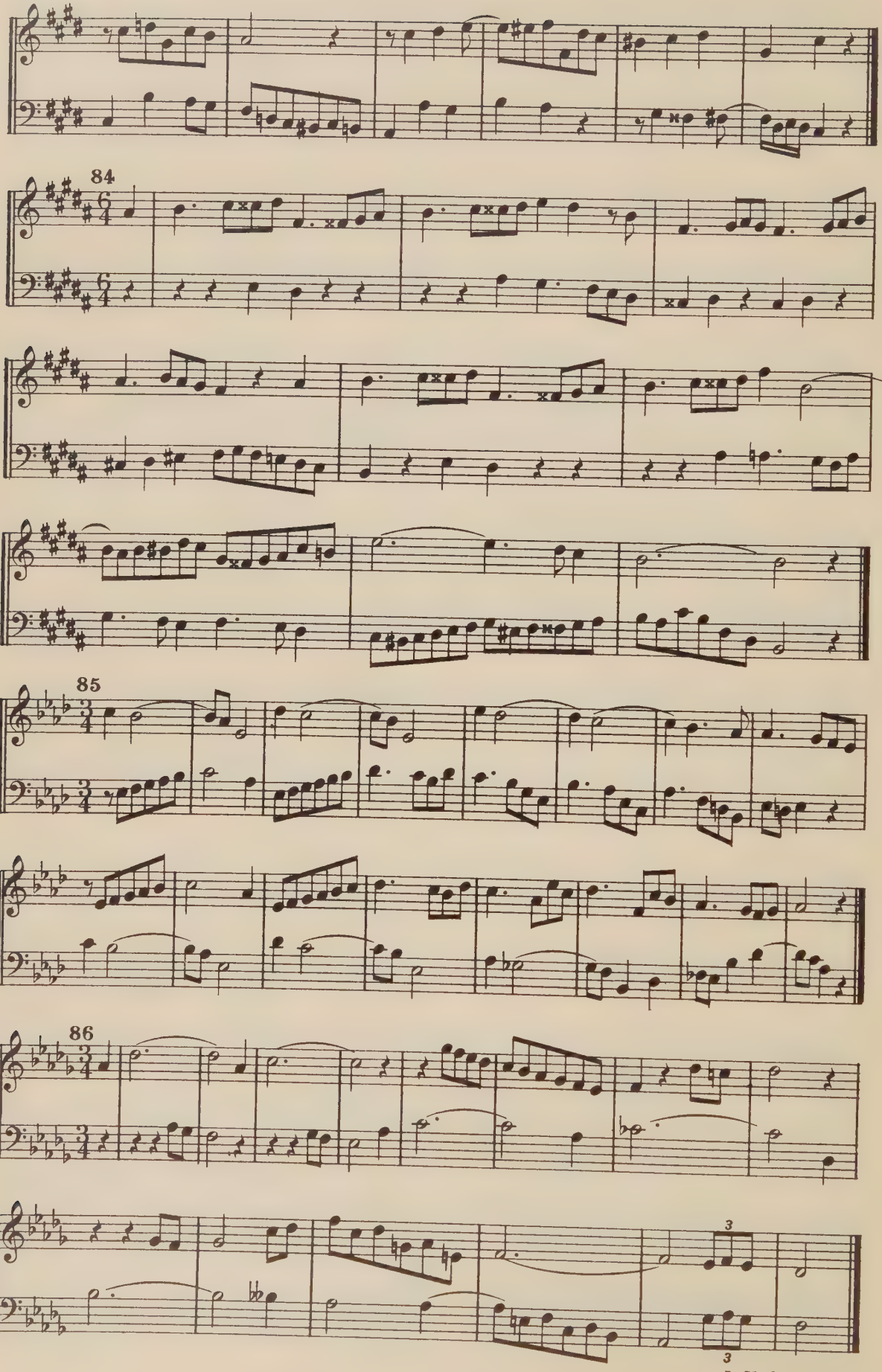
84
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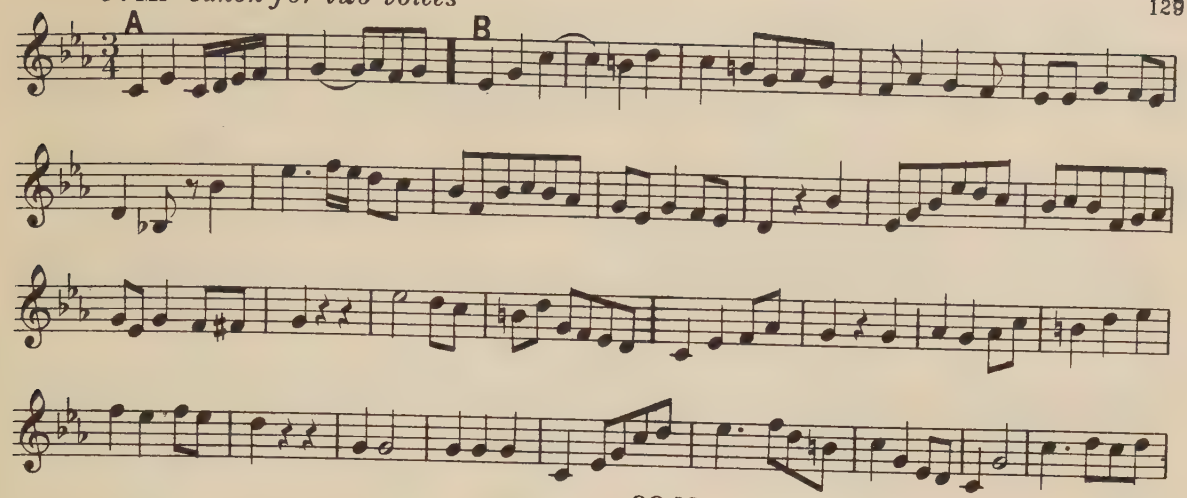
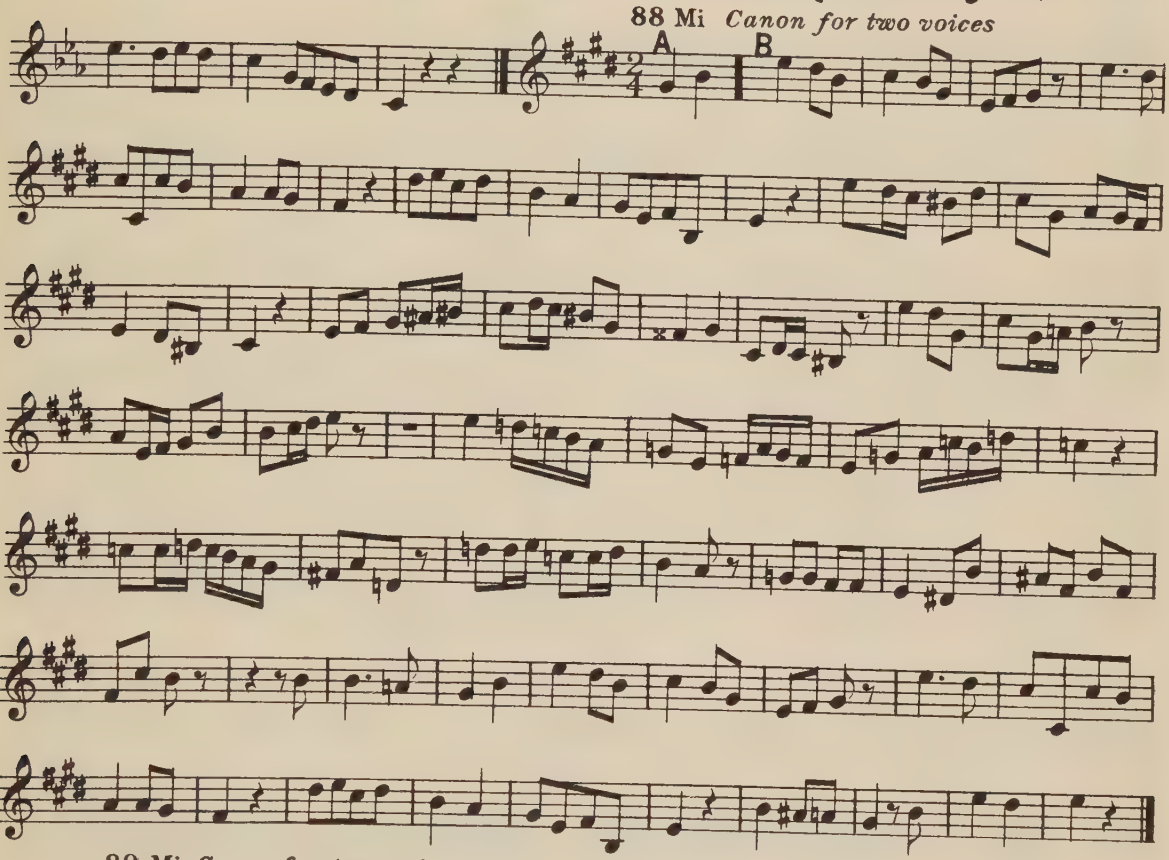
3

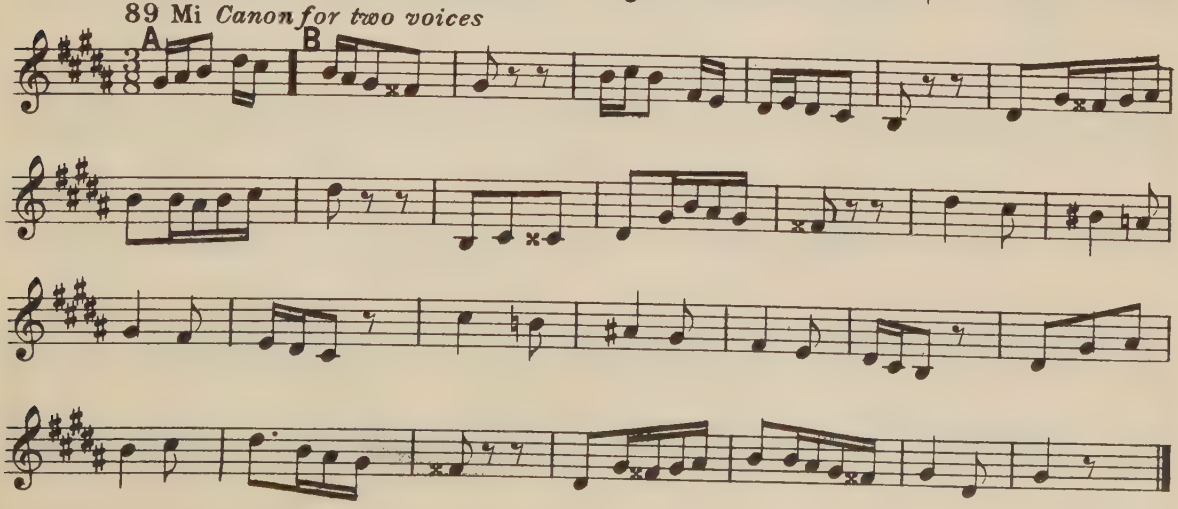
87 Mi *Canon for two voices*



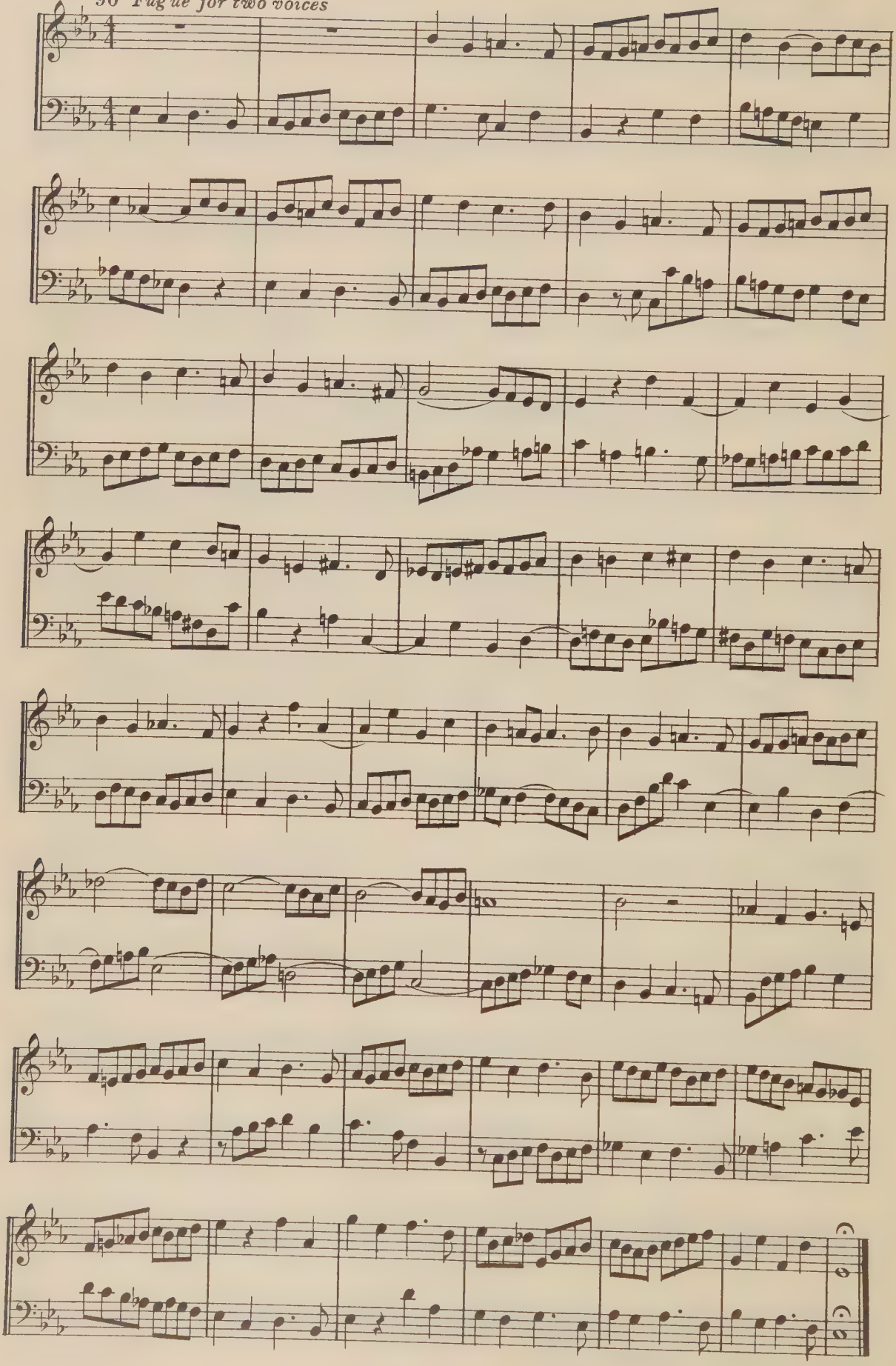
88 Mi *Canon for two voices*



89 Mi *Canon for two voices*



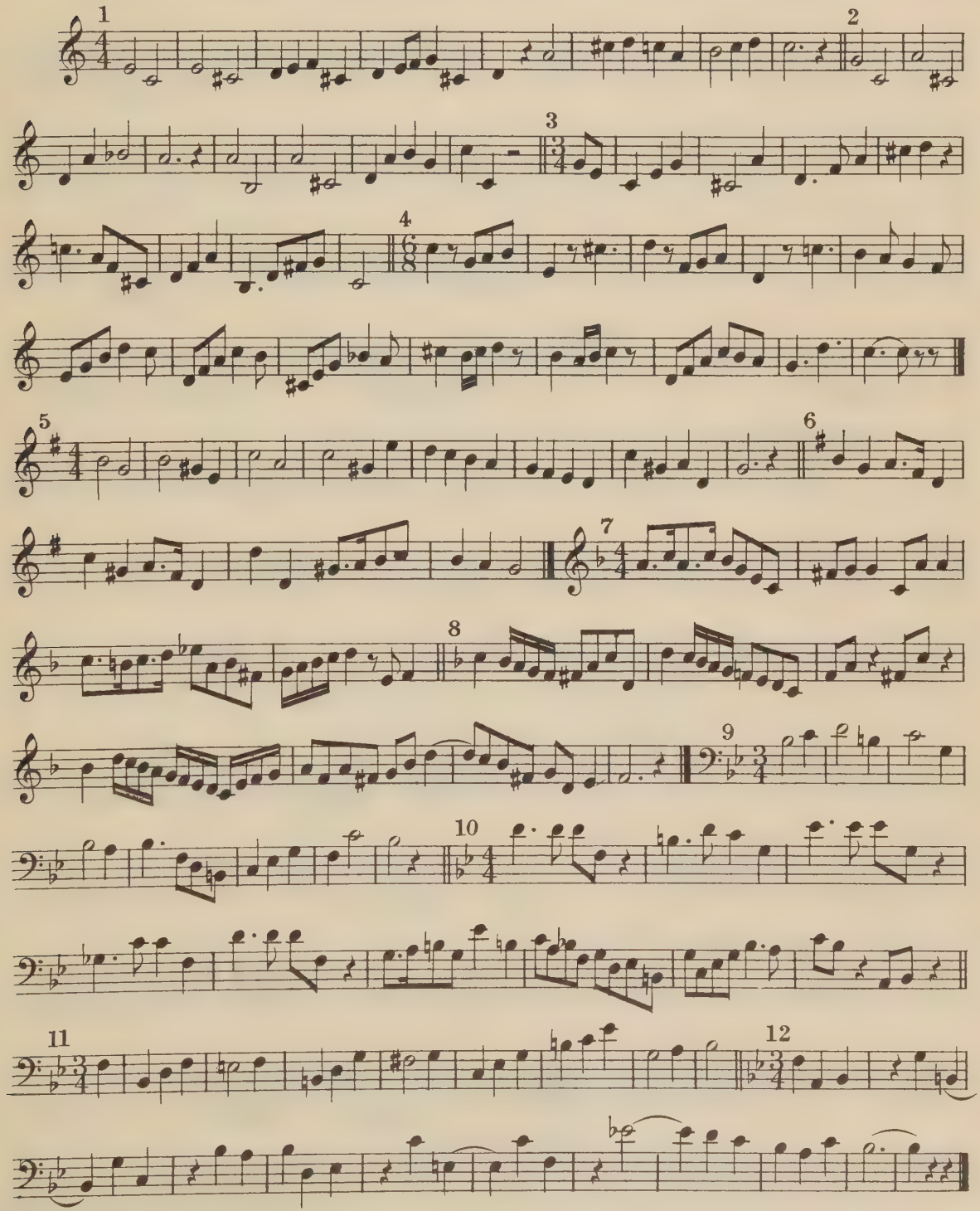
90 *Fugue for two voices*



5-57-87645-200

SEVENTH SERIES

One-part exercises — Systematic treatment of skips to, from, and between chromatic tones — Introductory study of passages whose chromatics "deny" the signature — Advanced solfeggi from foreign sources — Specimen difficulties, without text, from the classics



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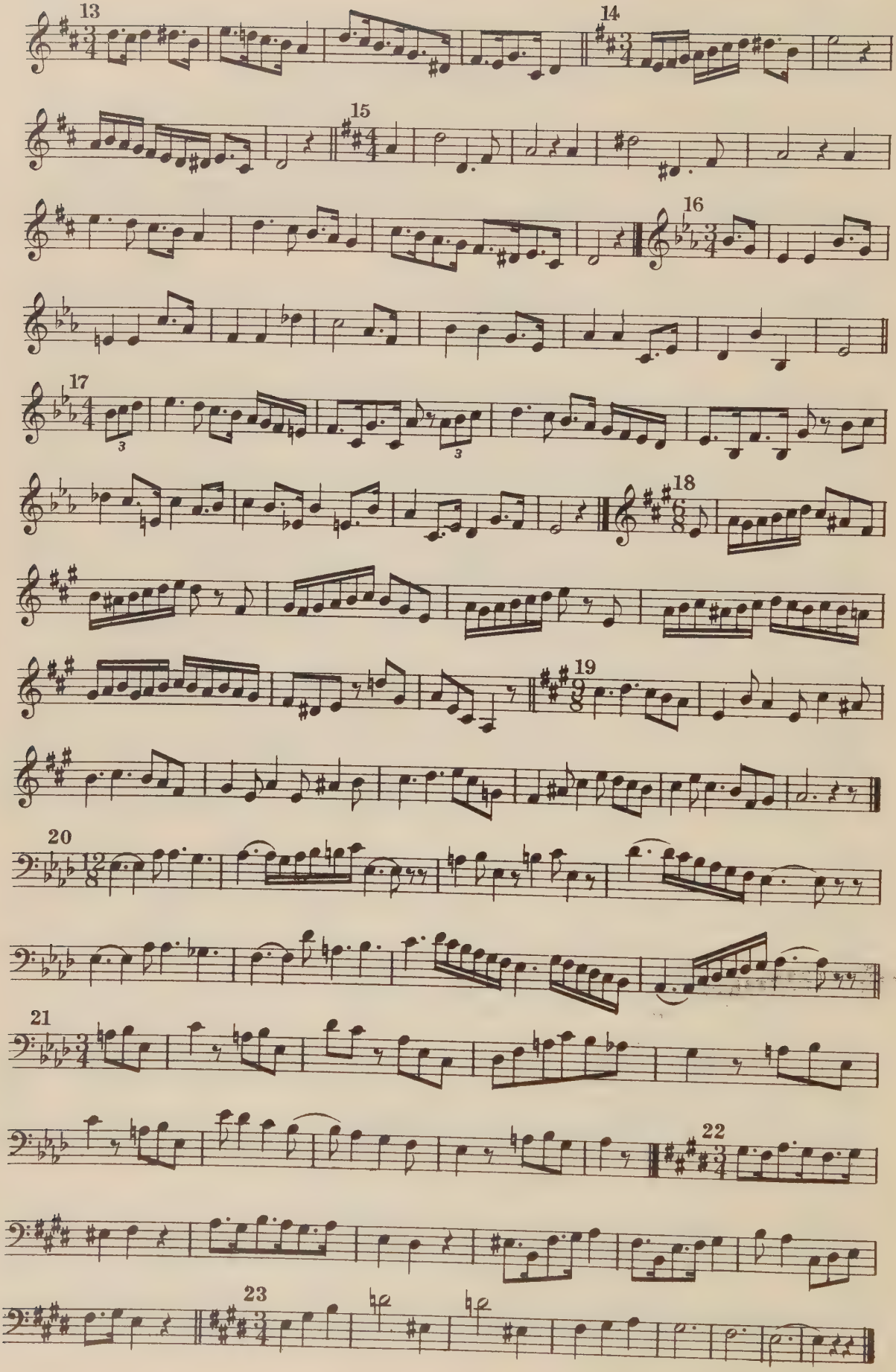
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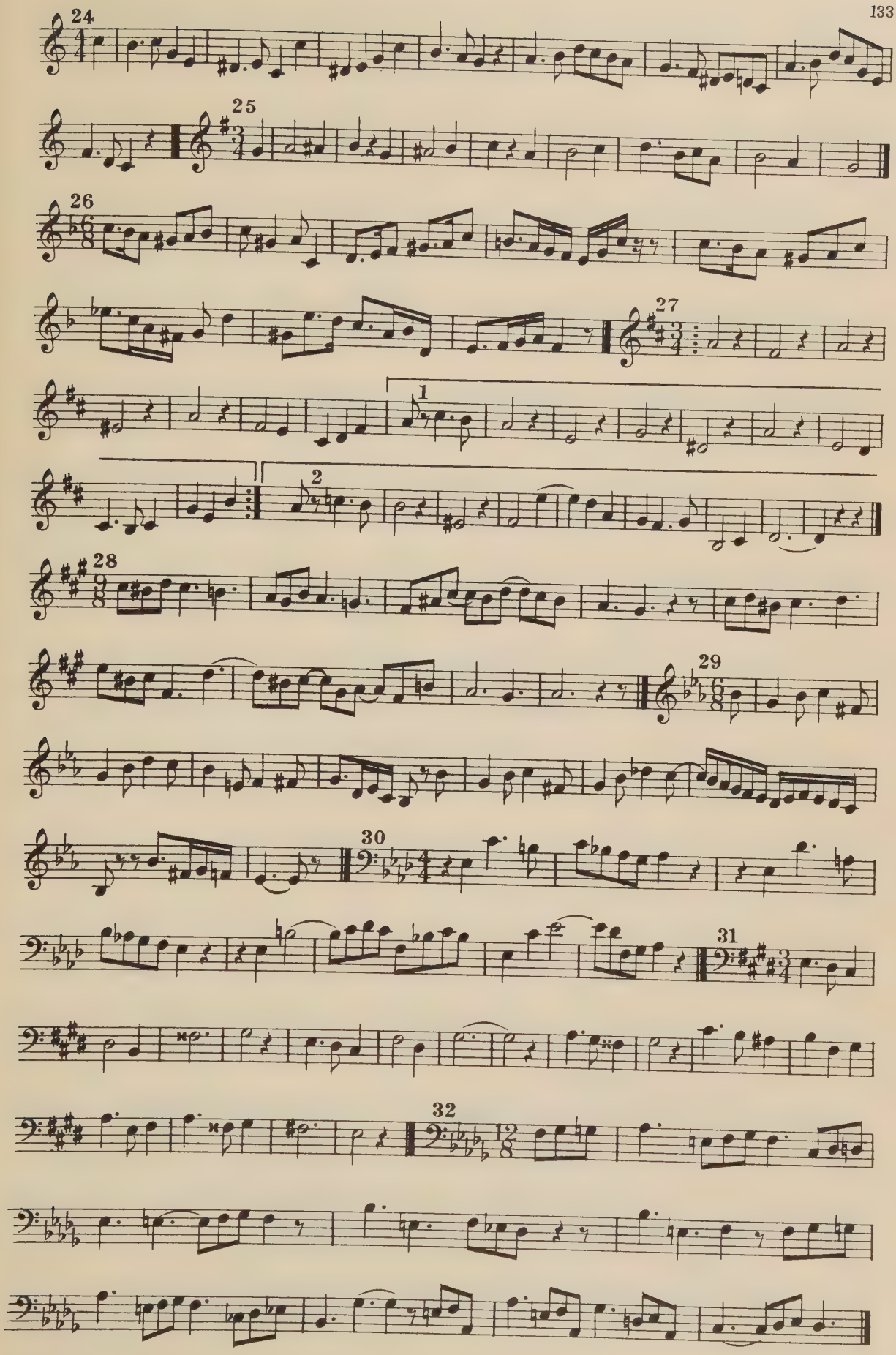

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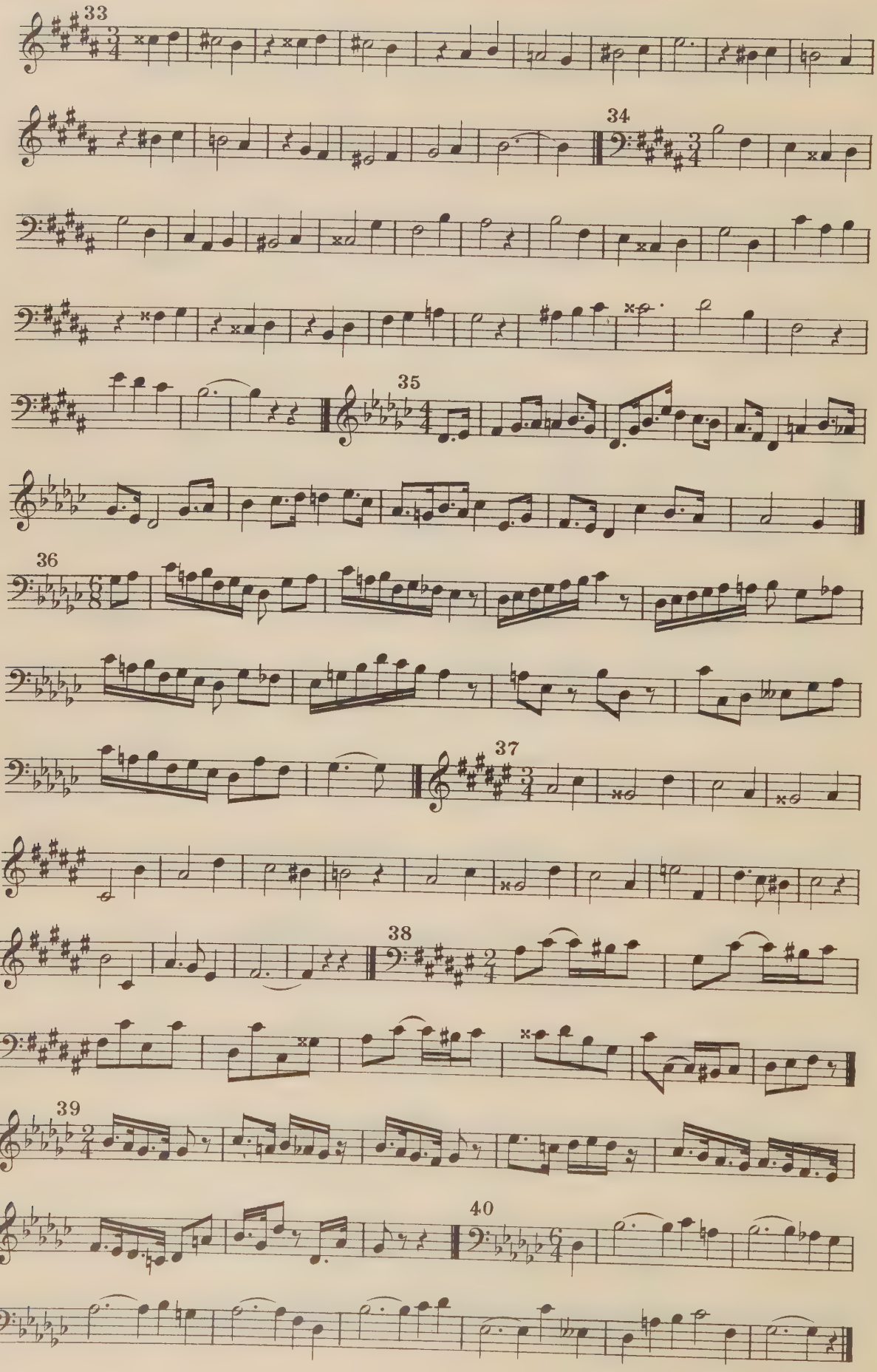
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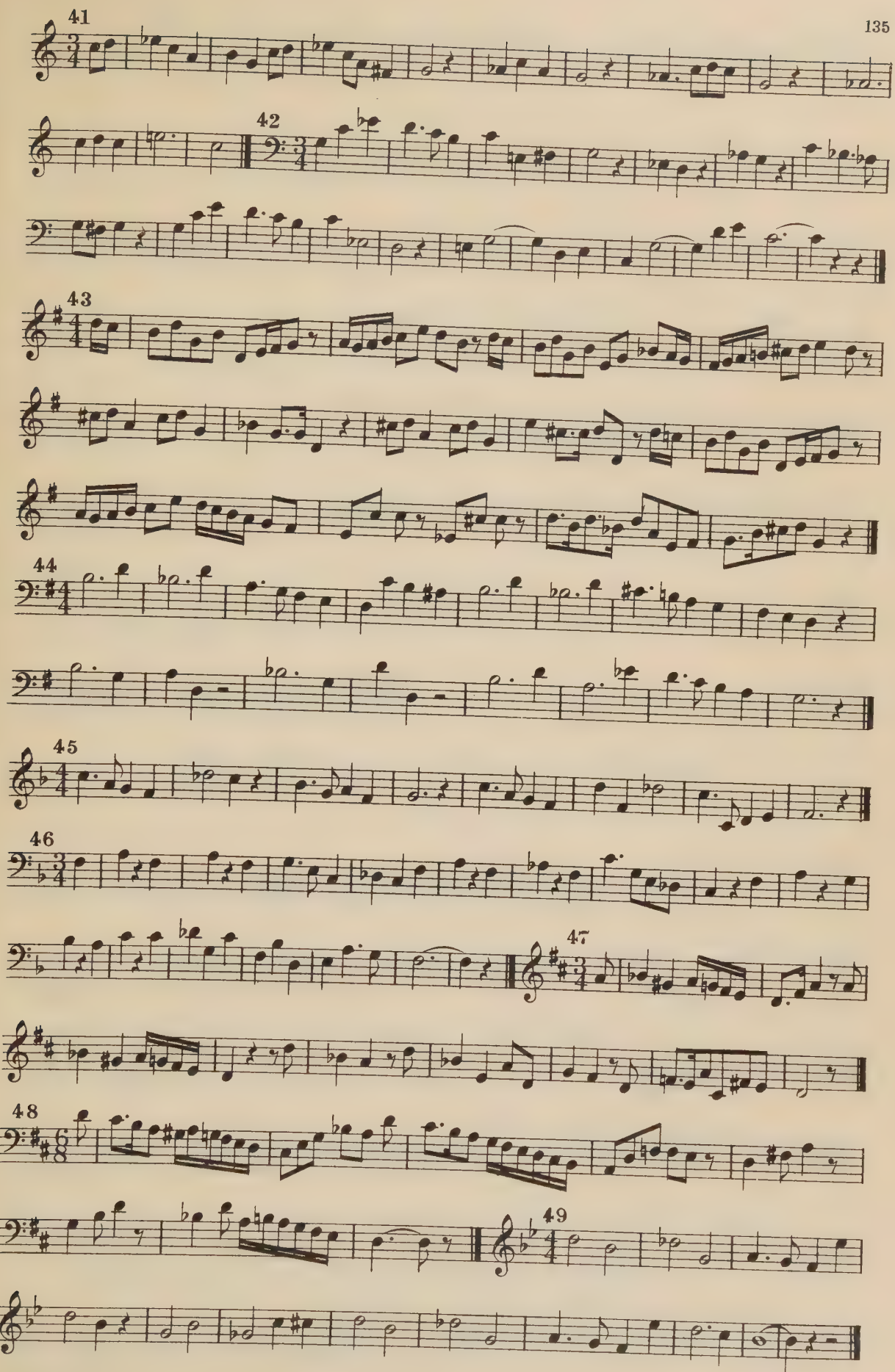
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42
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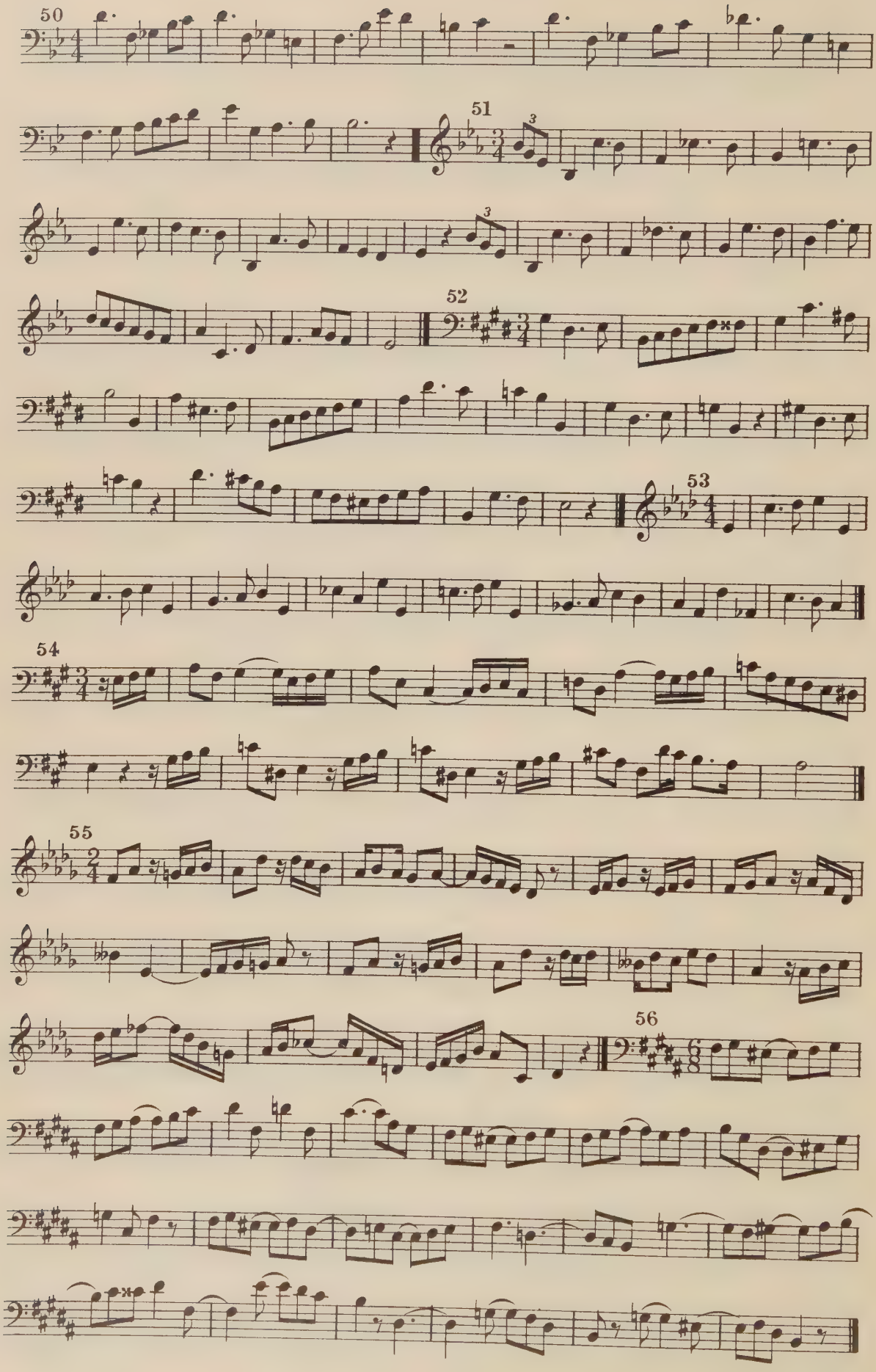
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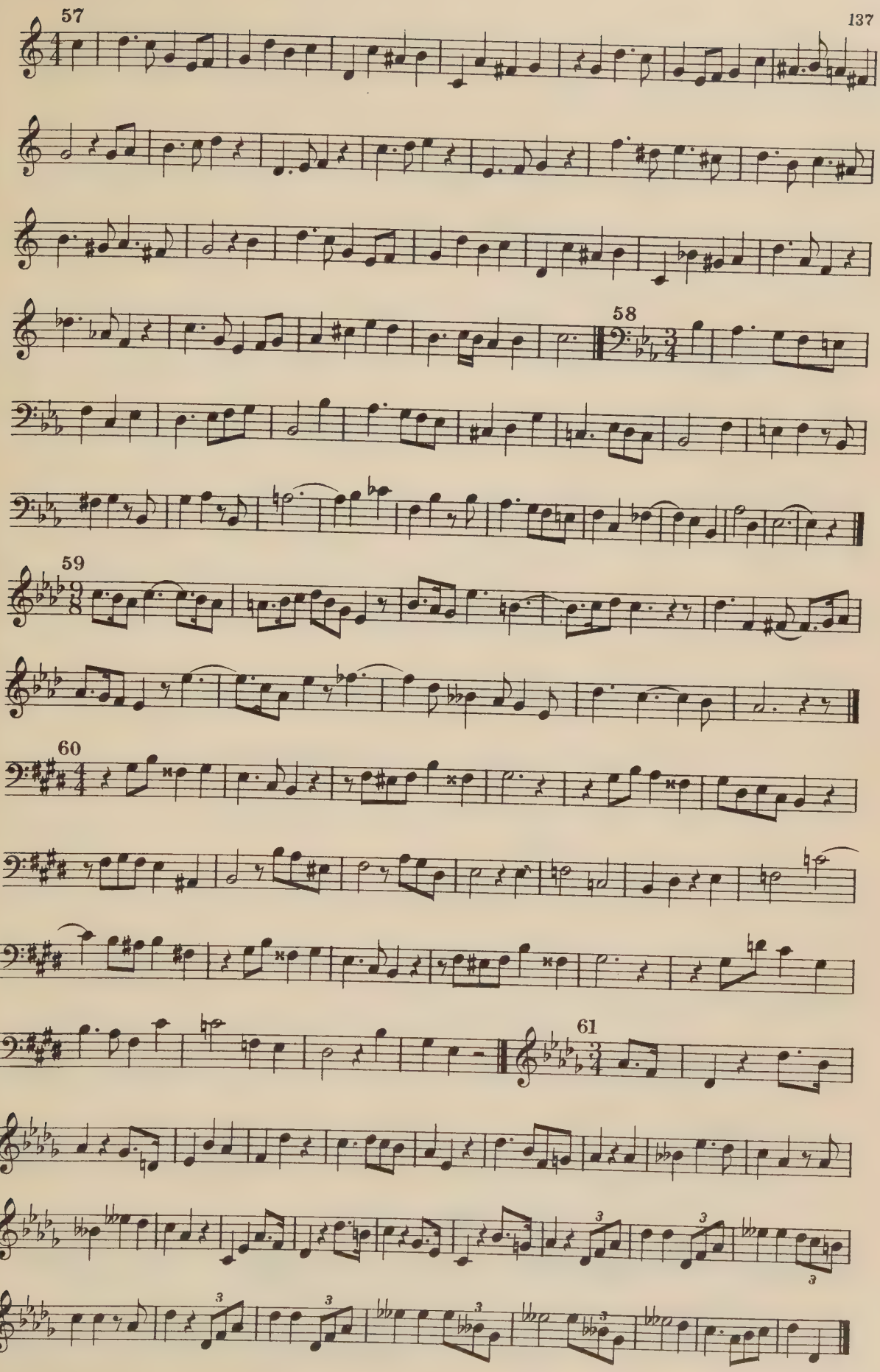
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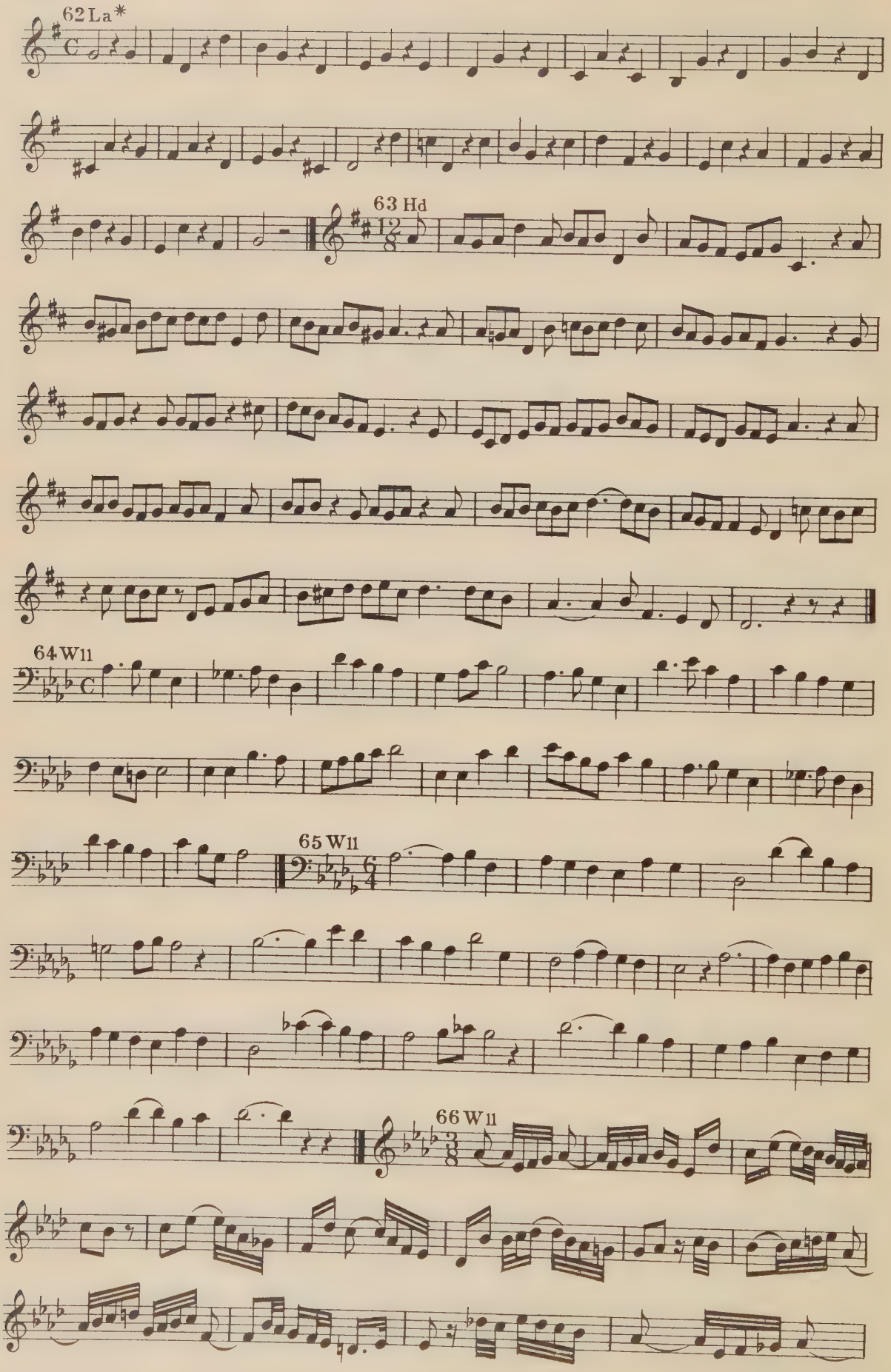
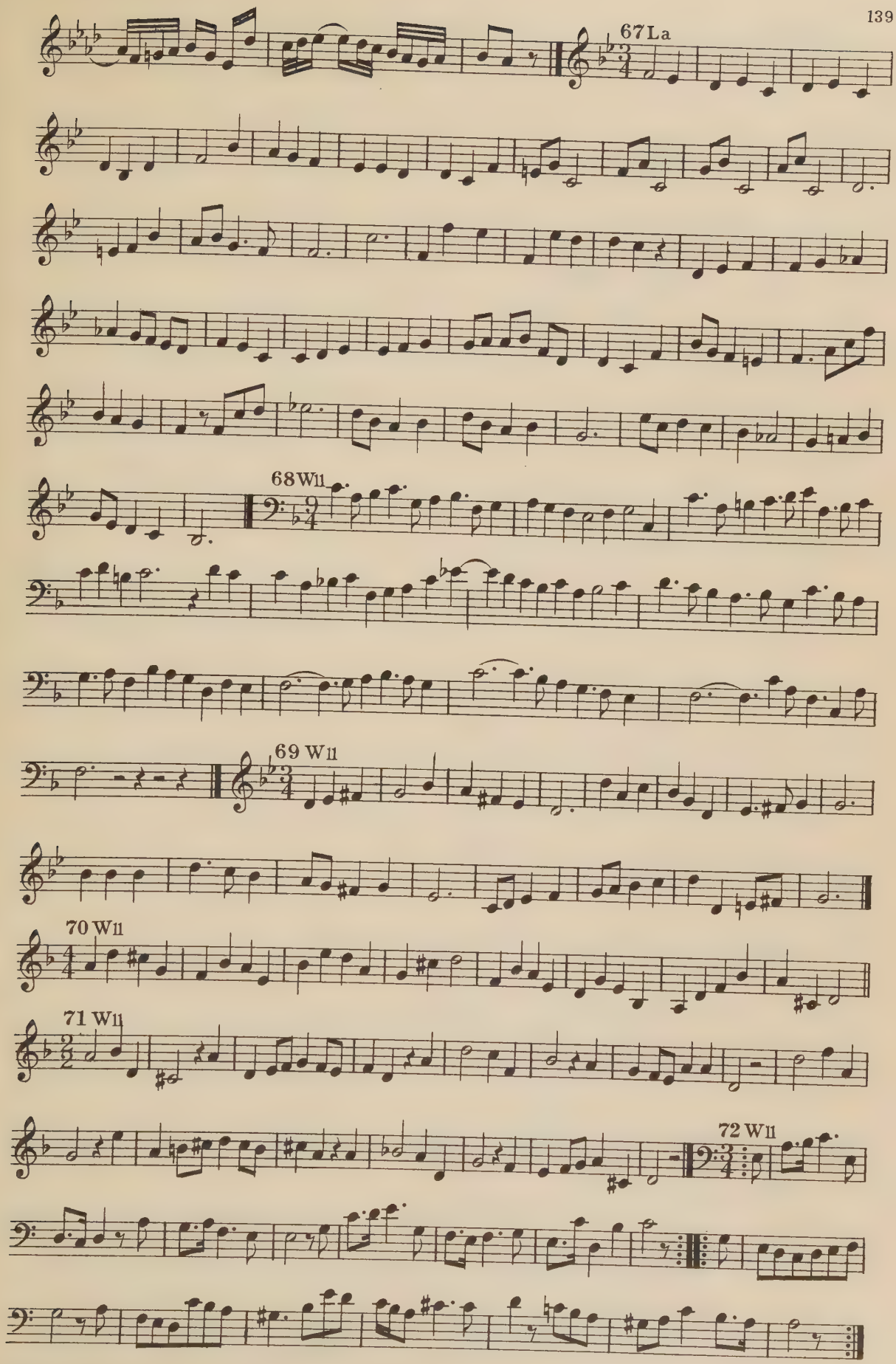

62 La*
63 Hd
64 W11
65 W11
66 W11



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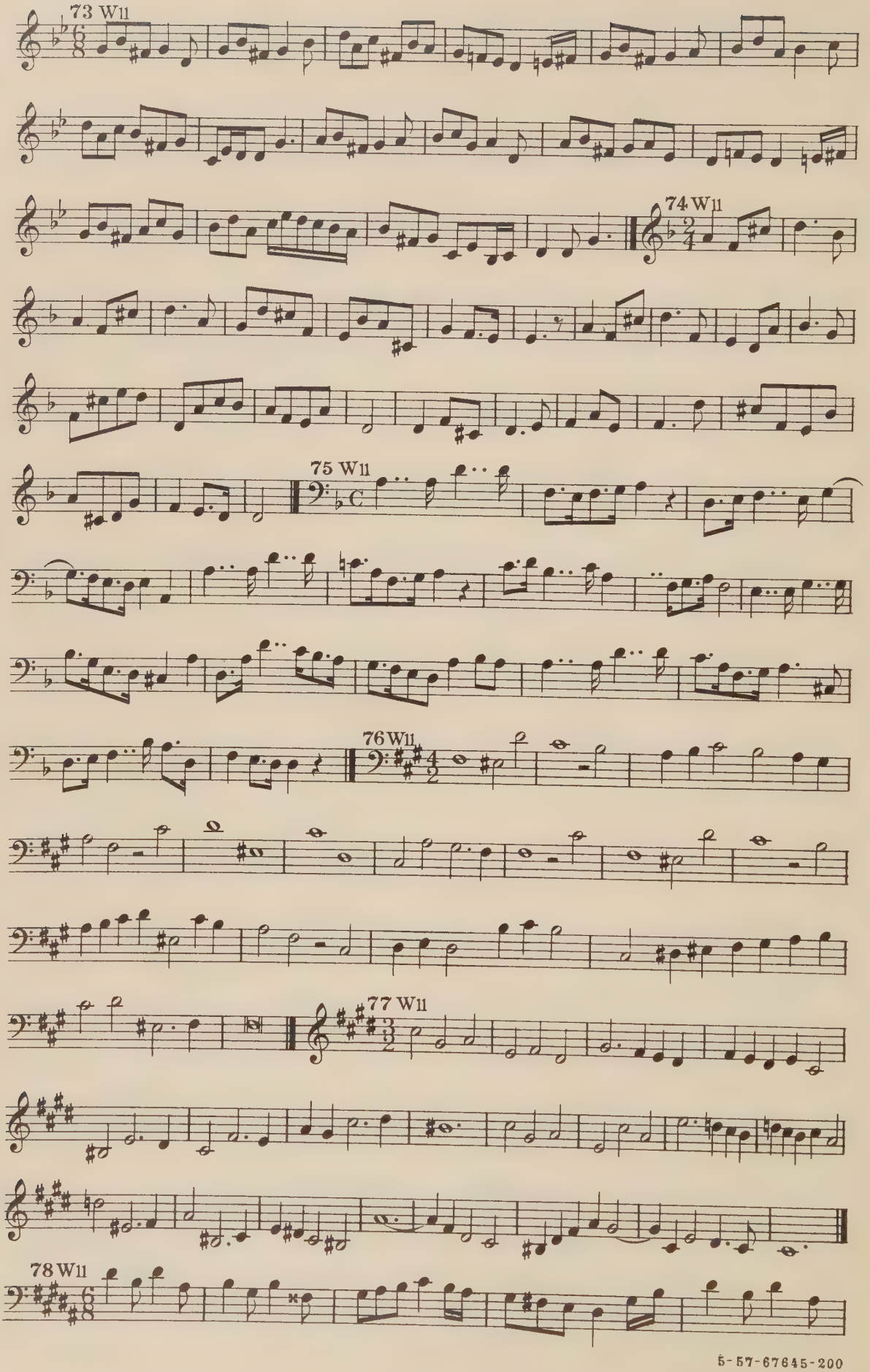
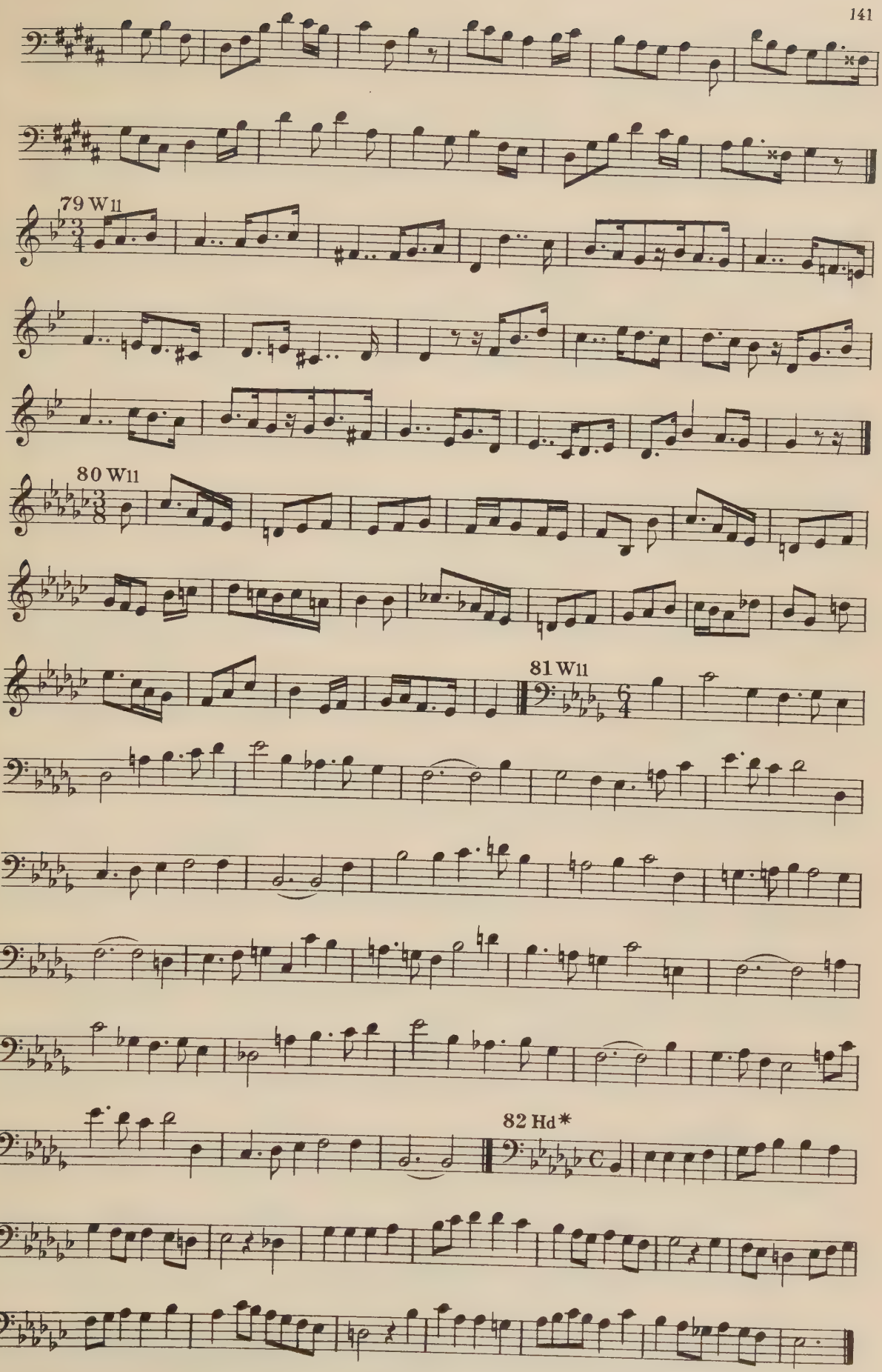
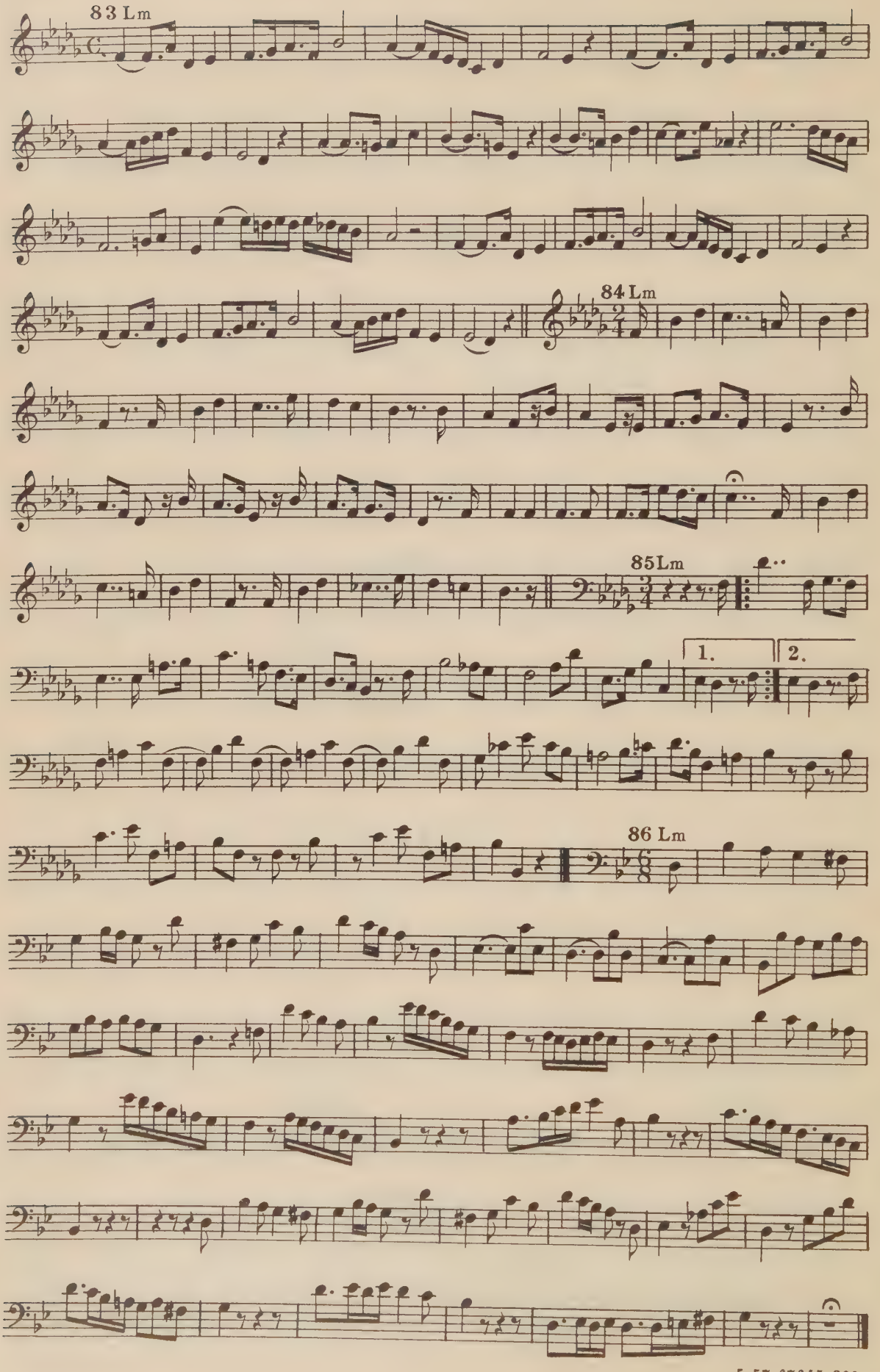
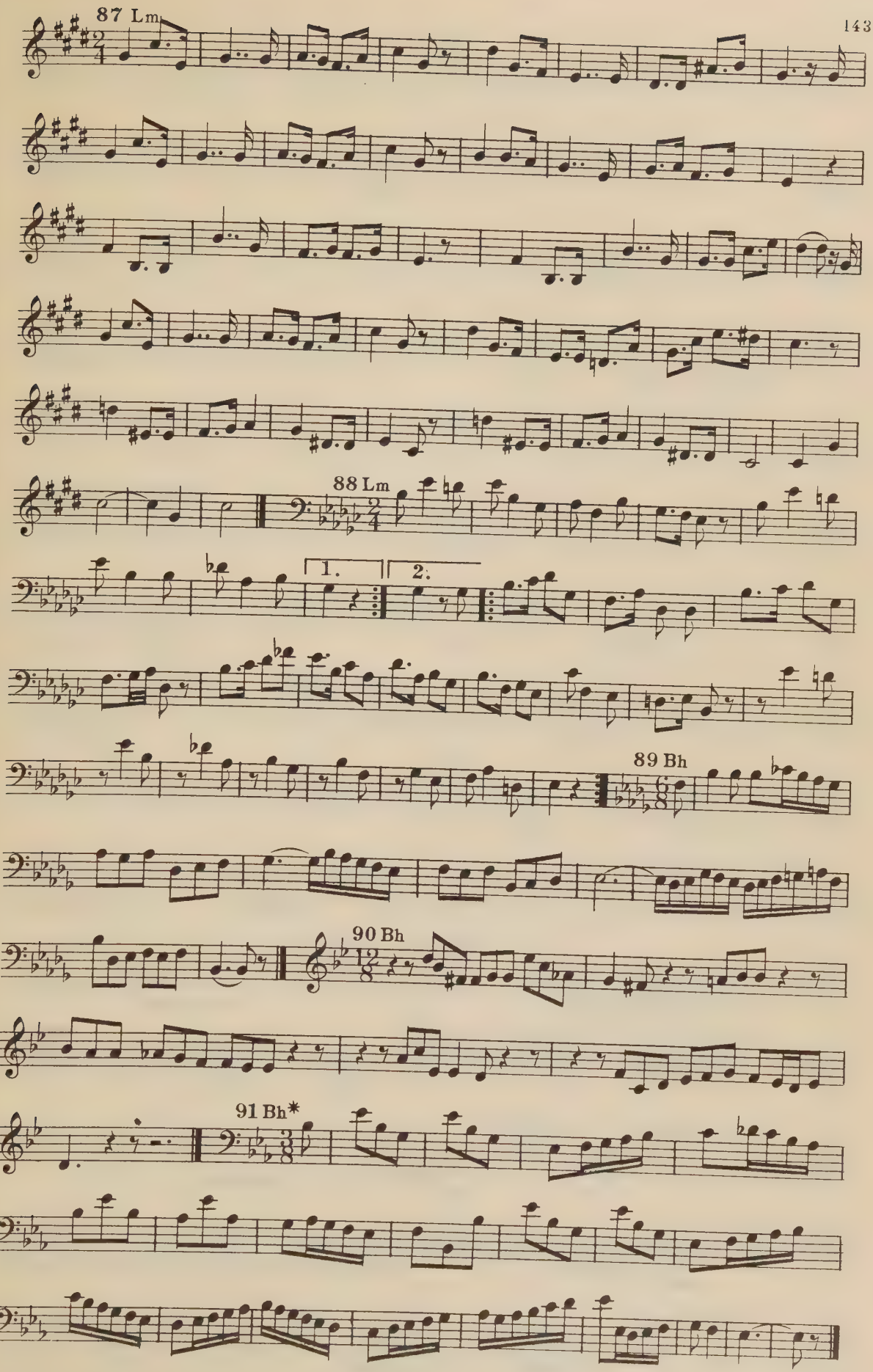
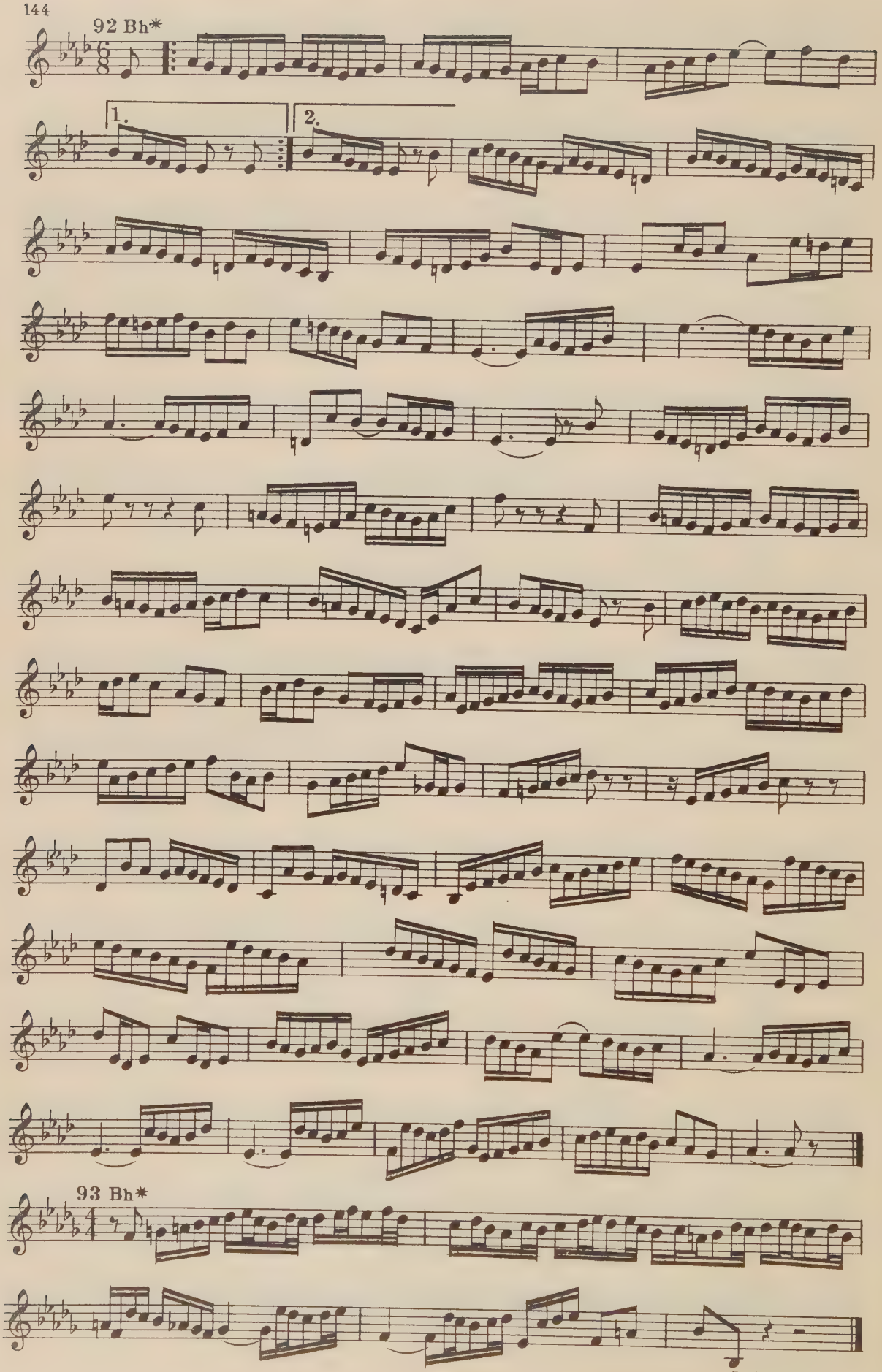
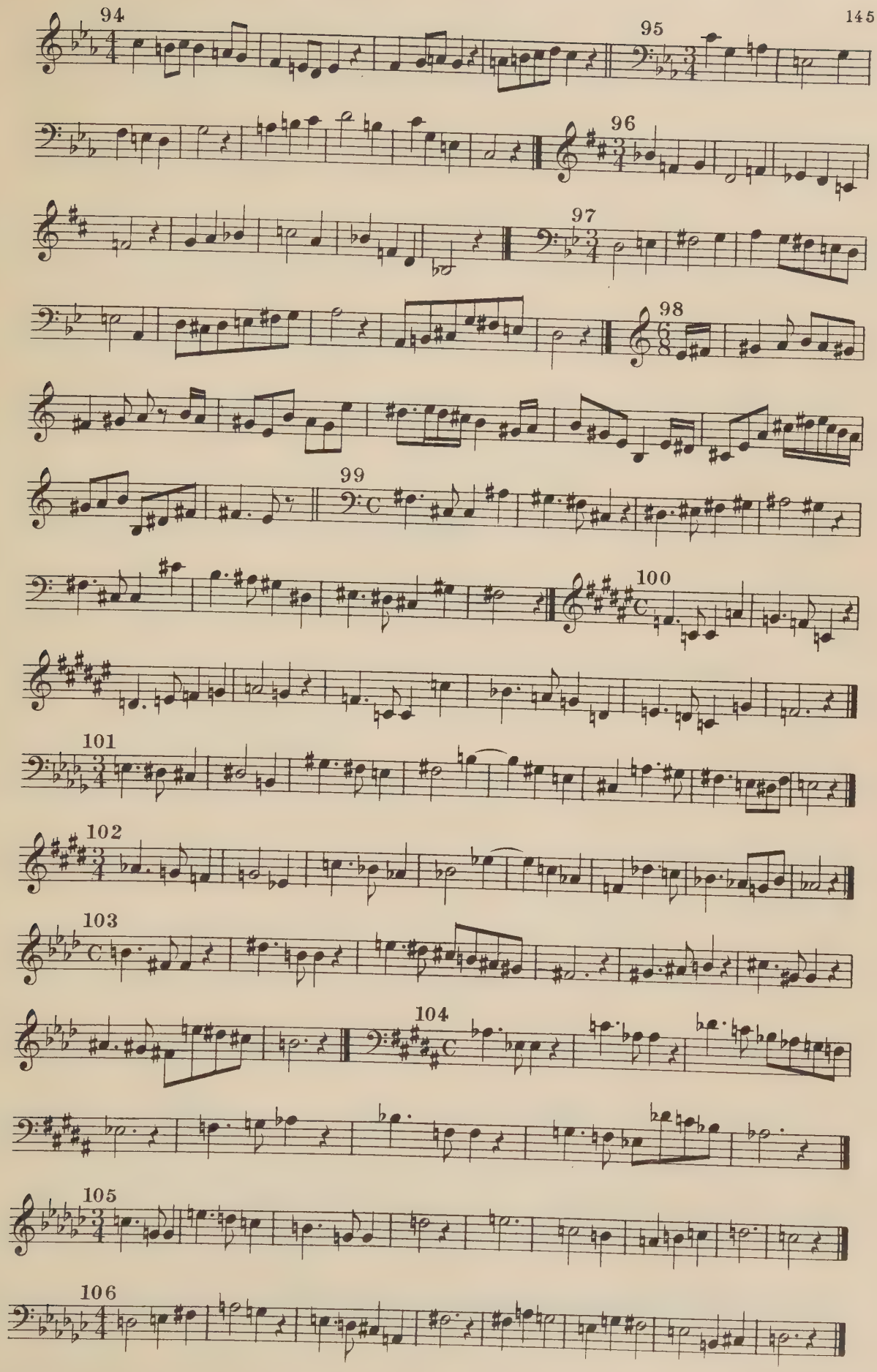

73 W11
74 W11
75 W11
76 W11
77 W11
78 W11


79 W11
80 W11
81 W11
82 Hd*


83 Lm
84 Lm
85Lm
1.
2.
86 Lm


87 Lm
88 Lm
1.
2.
89 Bh
90 Bh
91 Bh*


92 Bh*
1.
2.
93 Bh*



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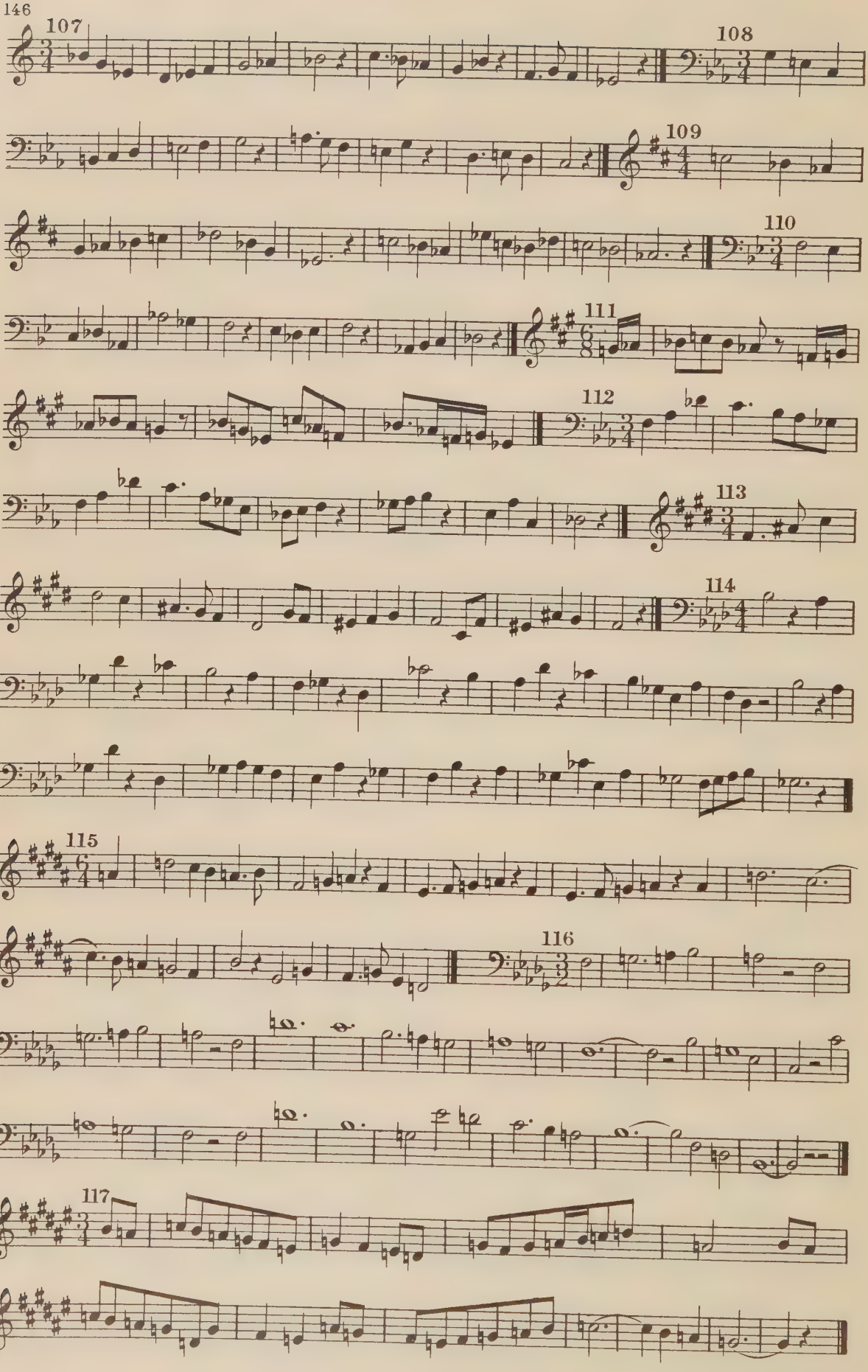
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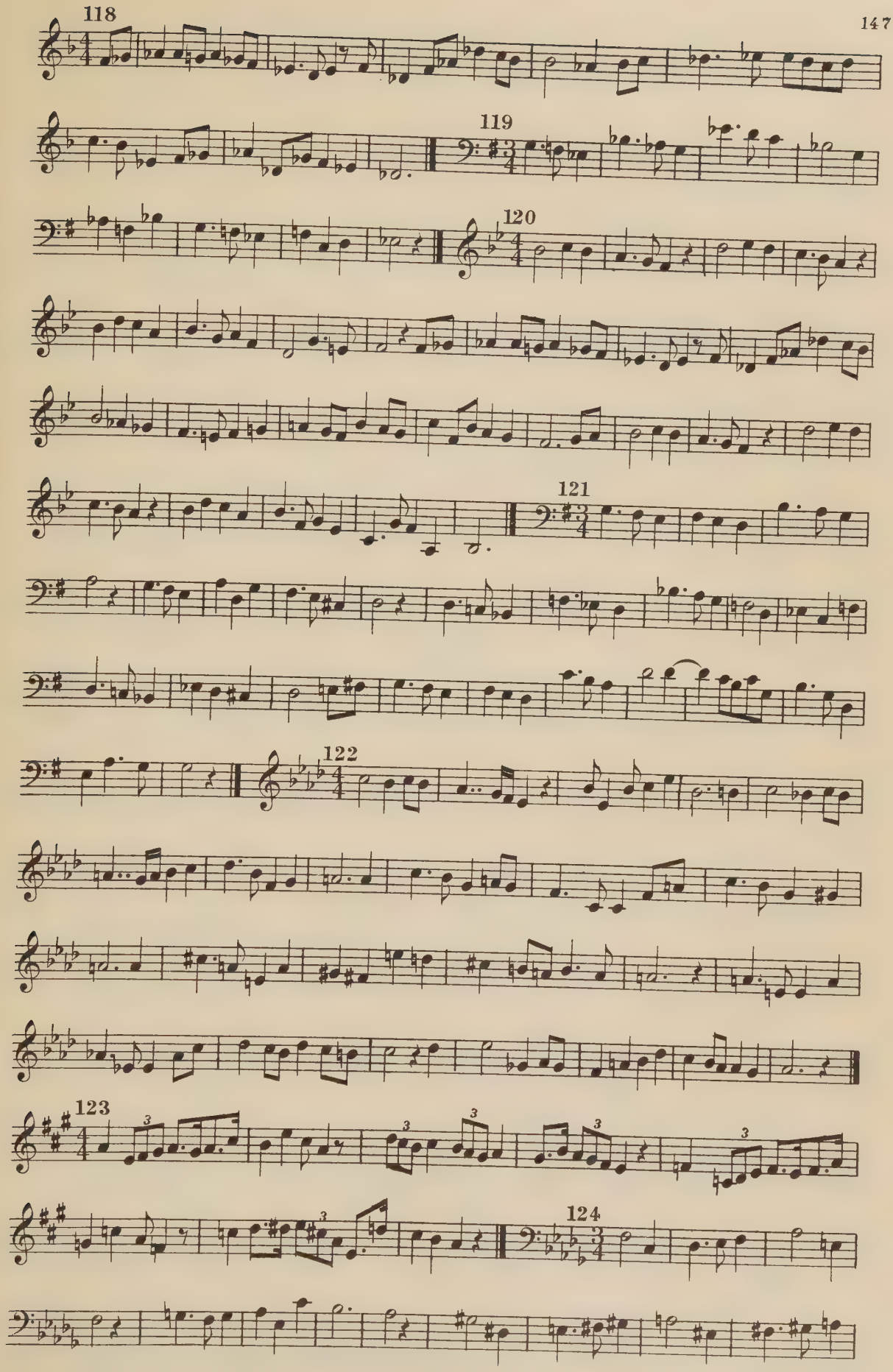
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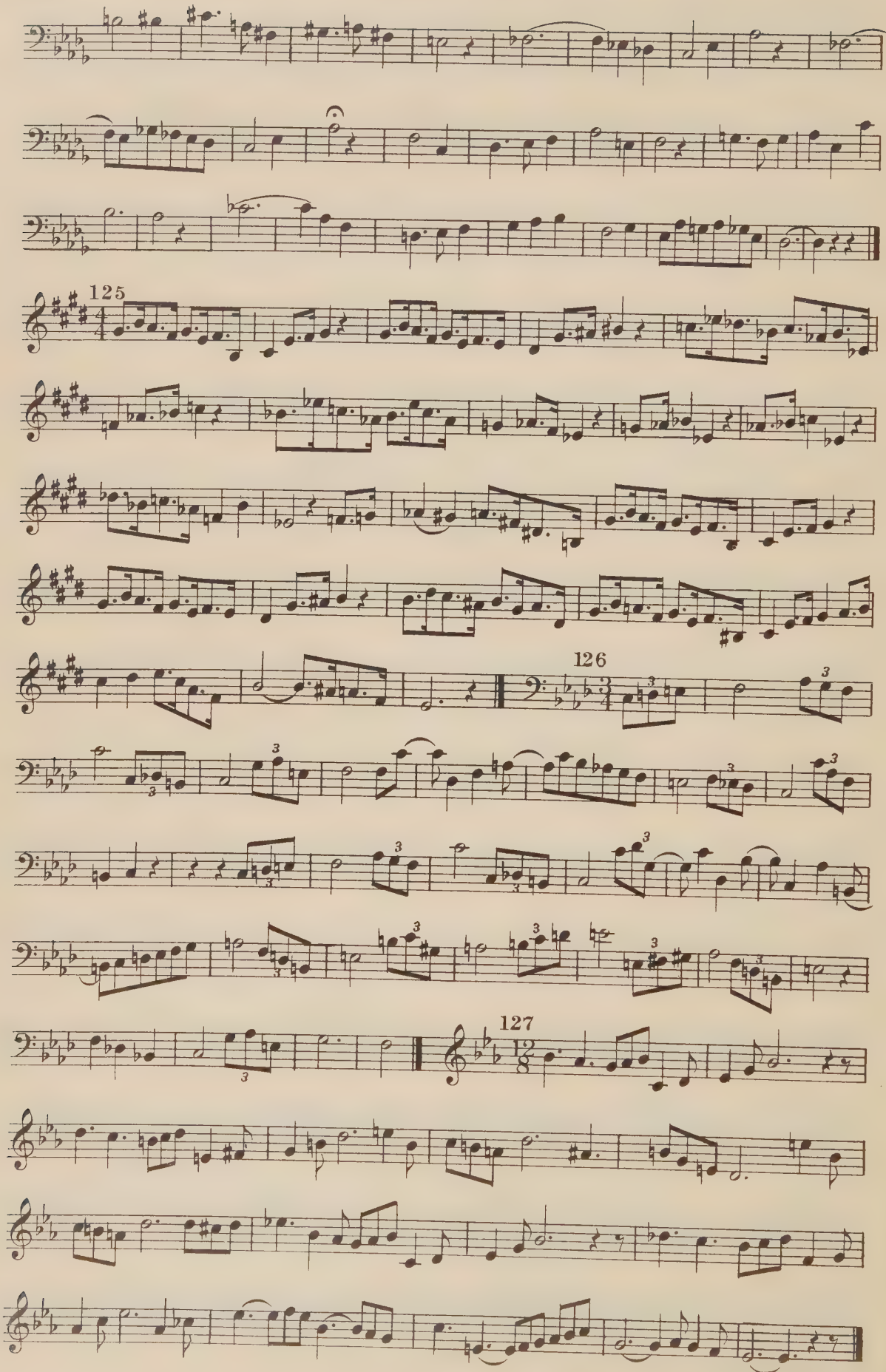
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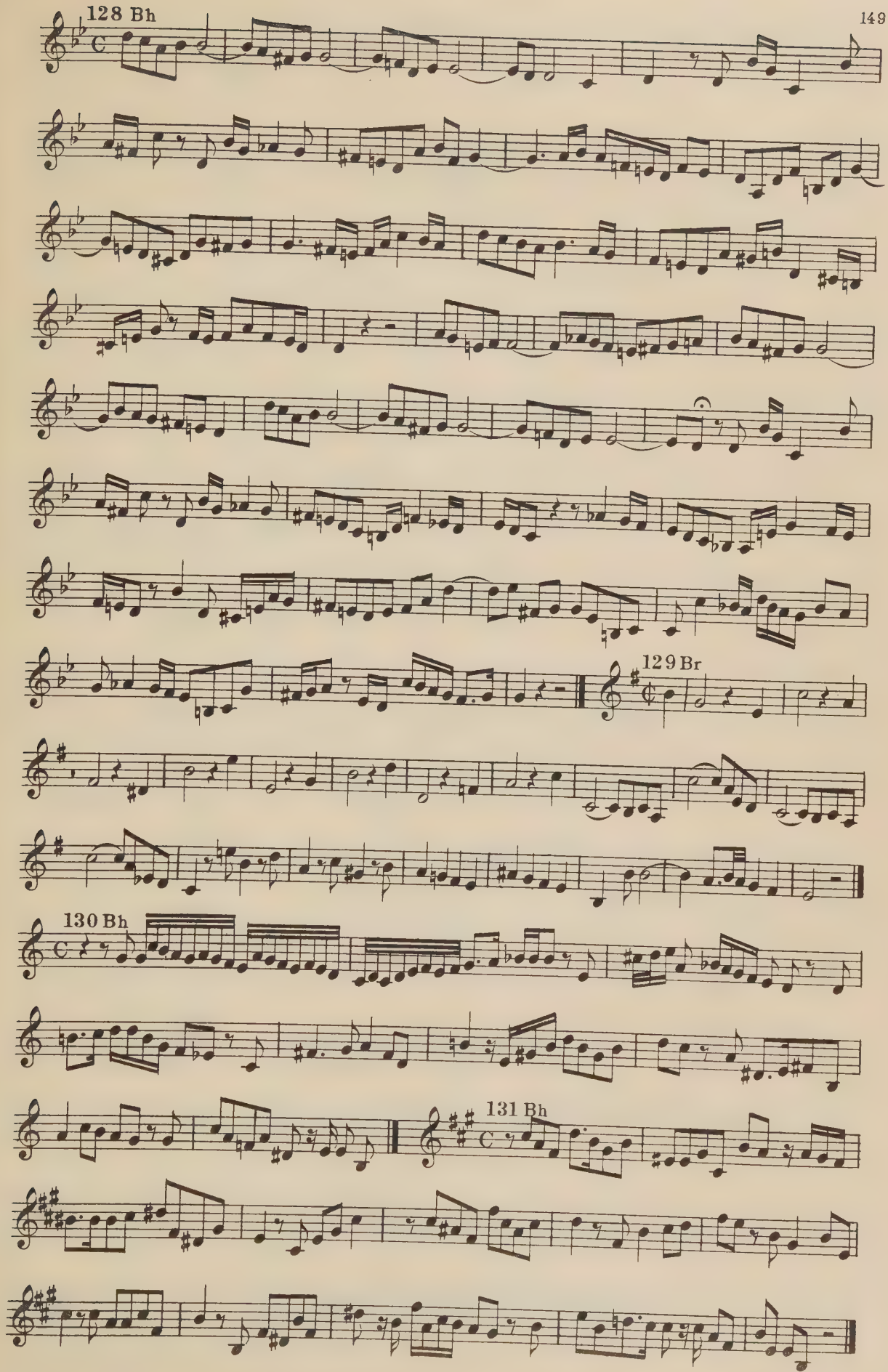

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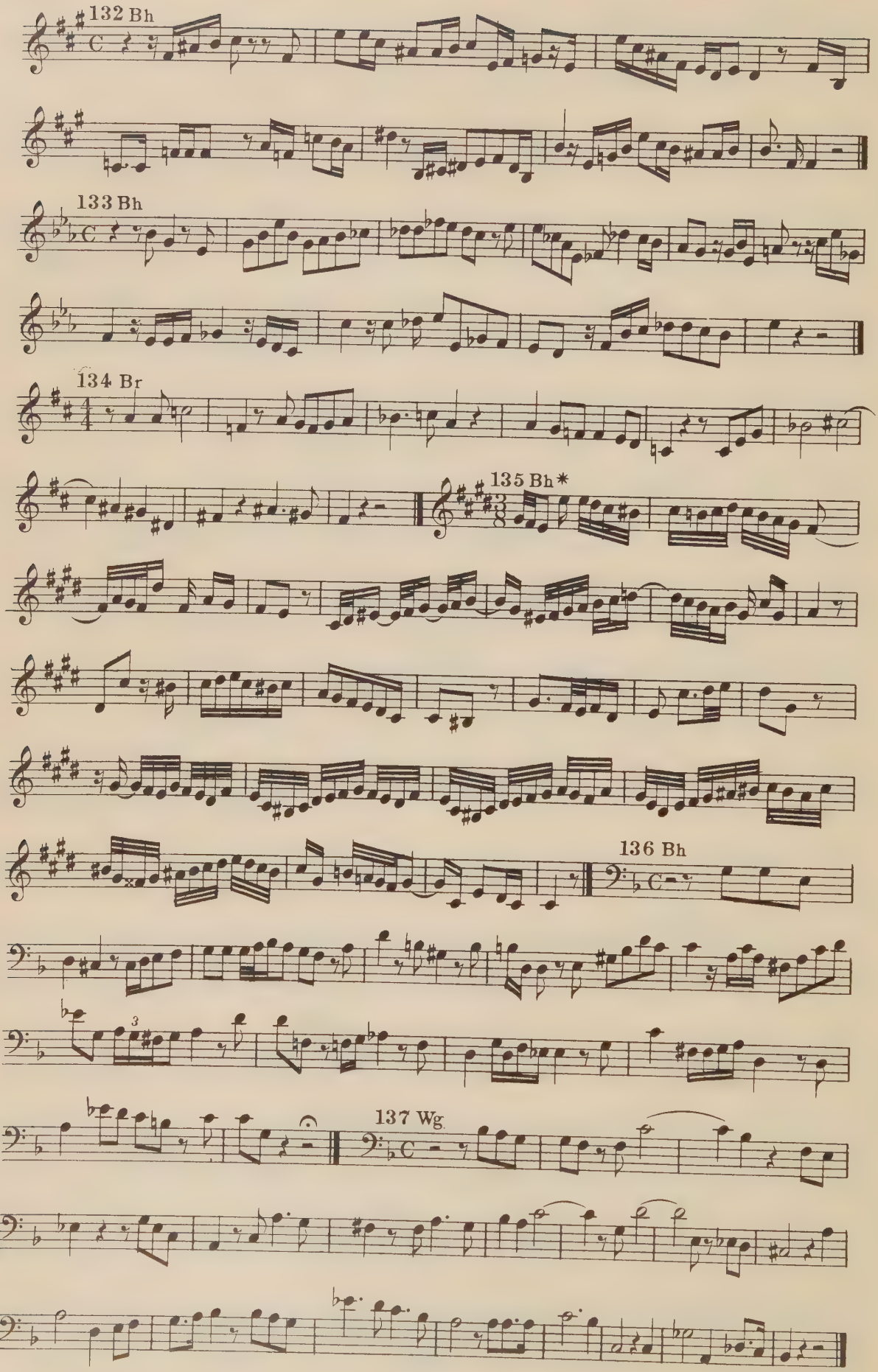
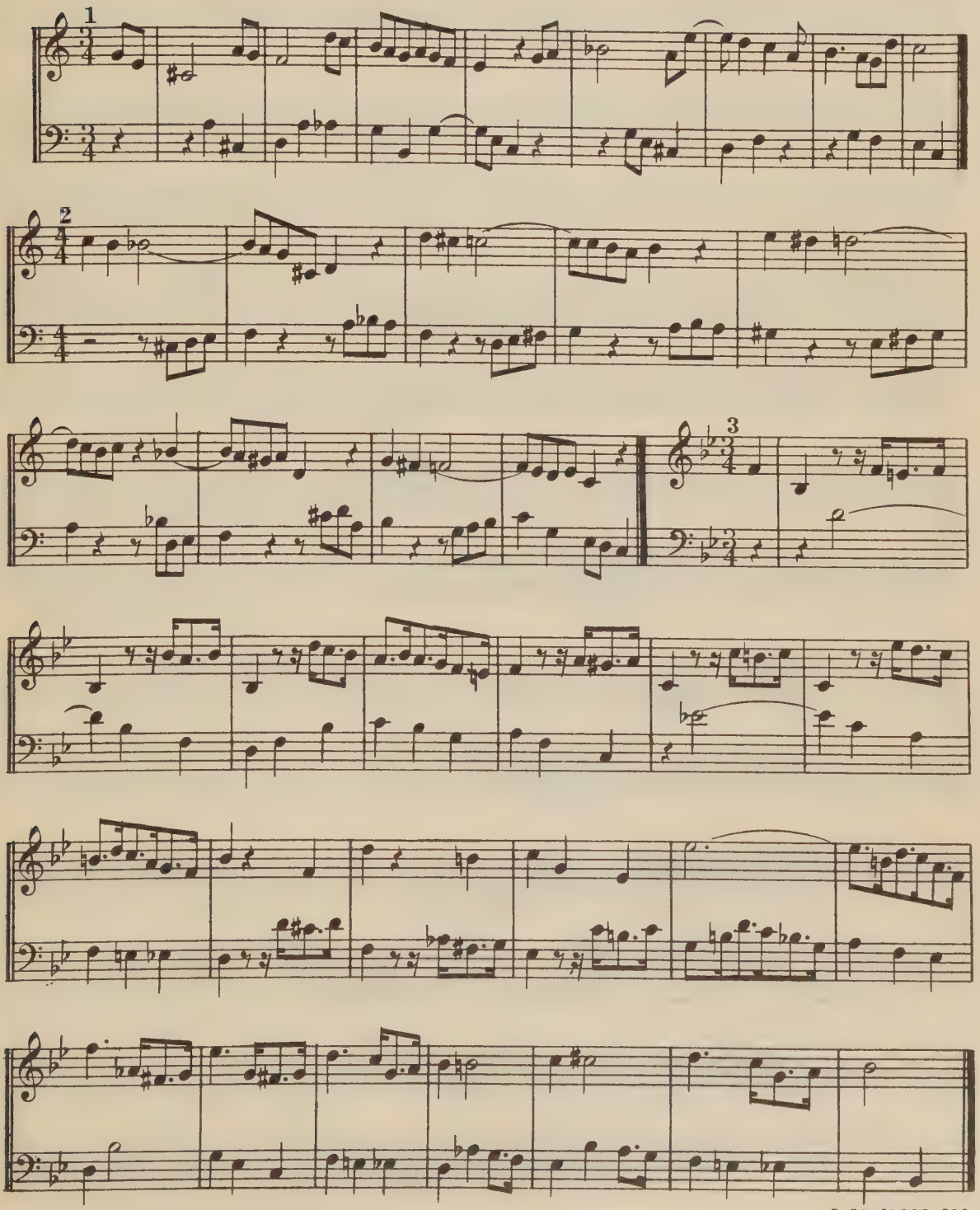

132 Bh
133 Bh
134 Br
135 Bh*
136 Bh
137 Wg

EIGHTH SERIES

Two-part exercises, involving all the difficulties treated in Series VII, and fully reviewing the rhythmical problems earlier treated — Maximum difficulties of mediated modulation — Special studies in the development of independence of the parts



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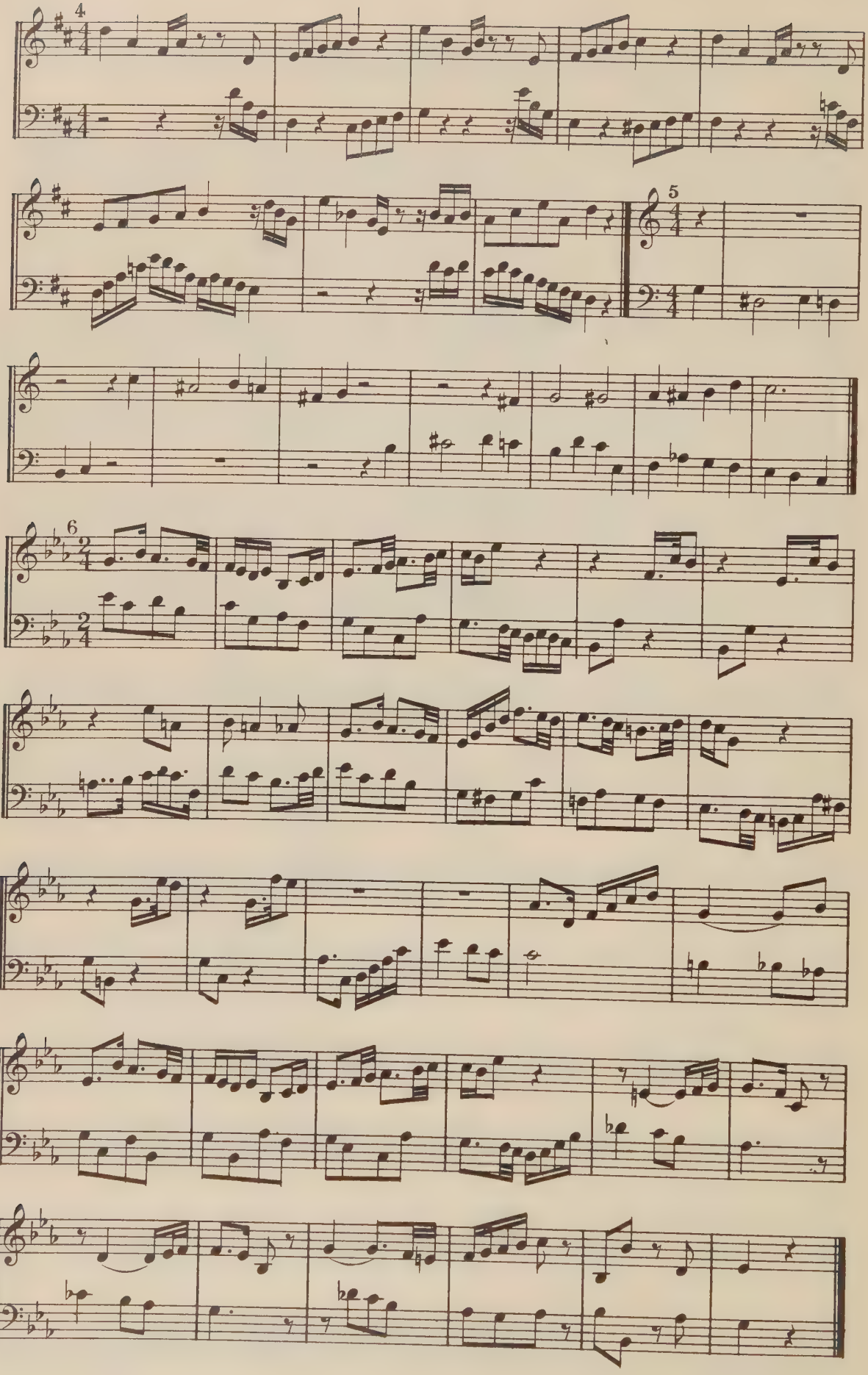

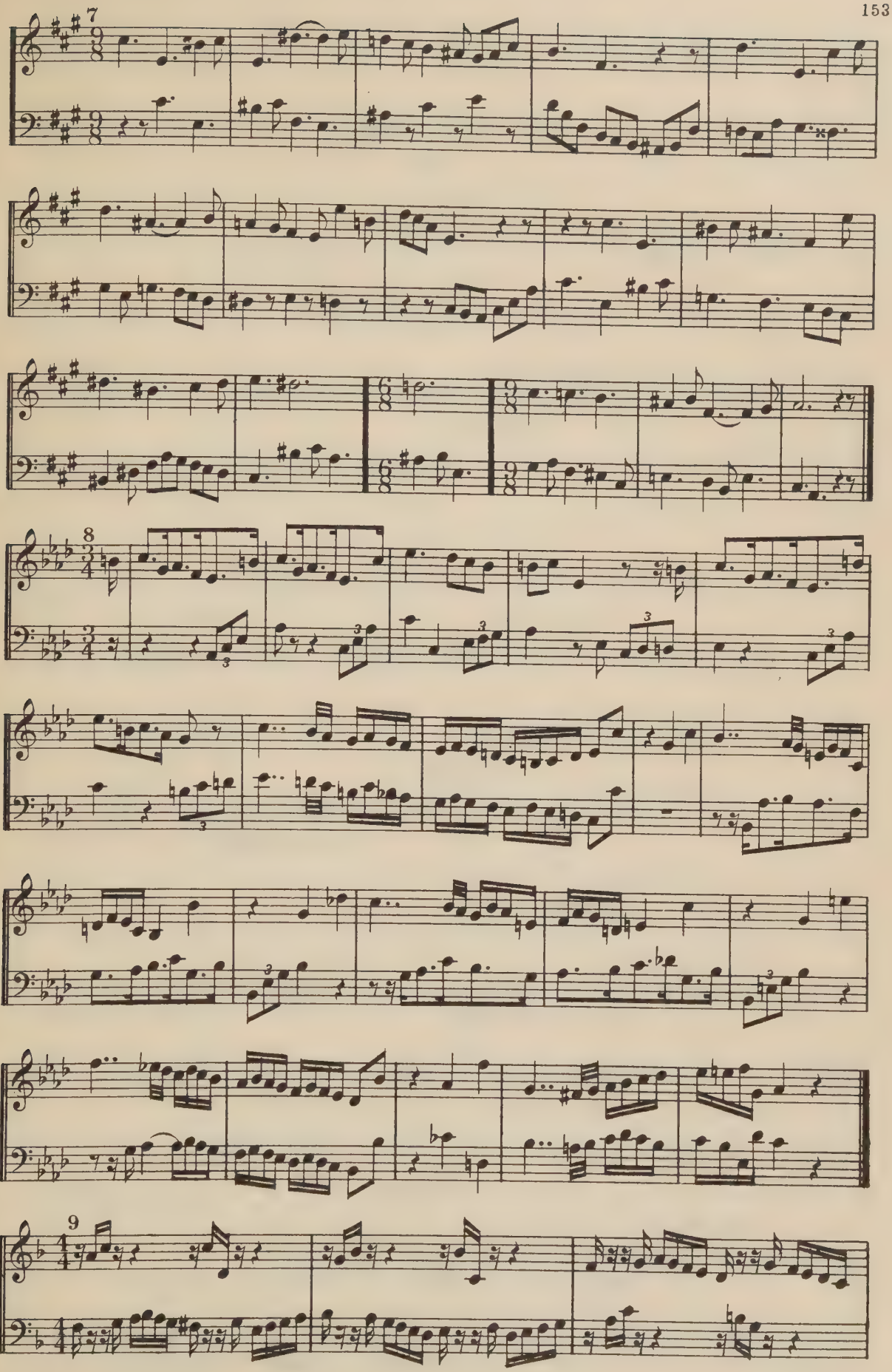

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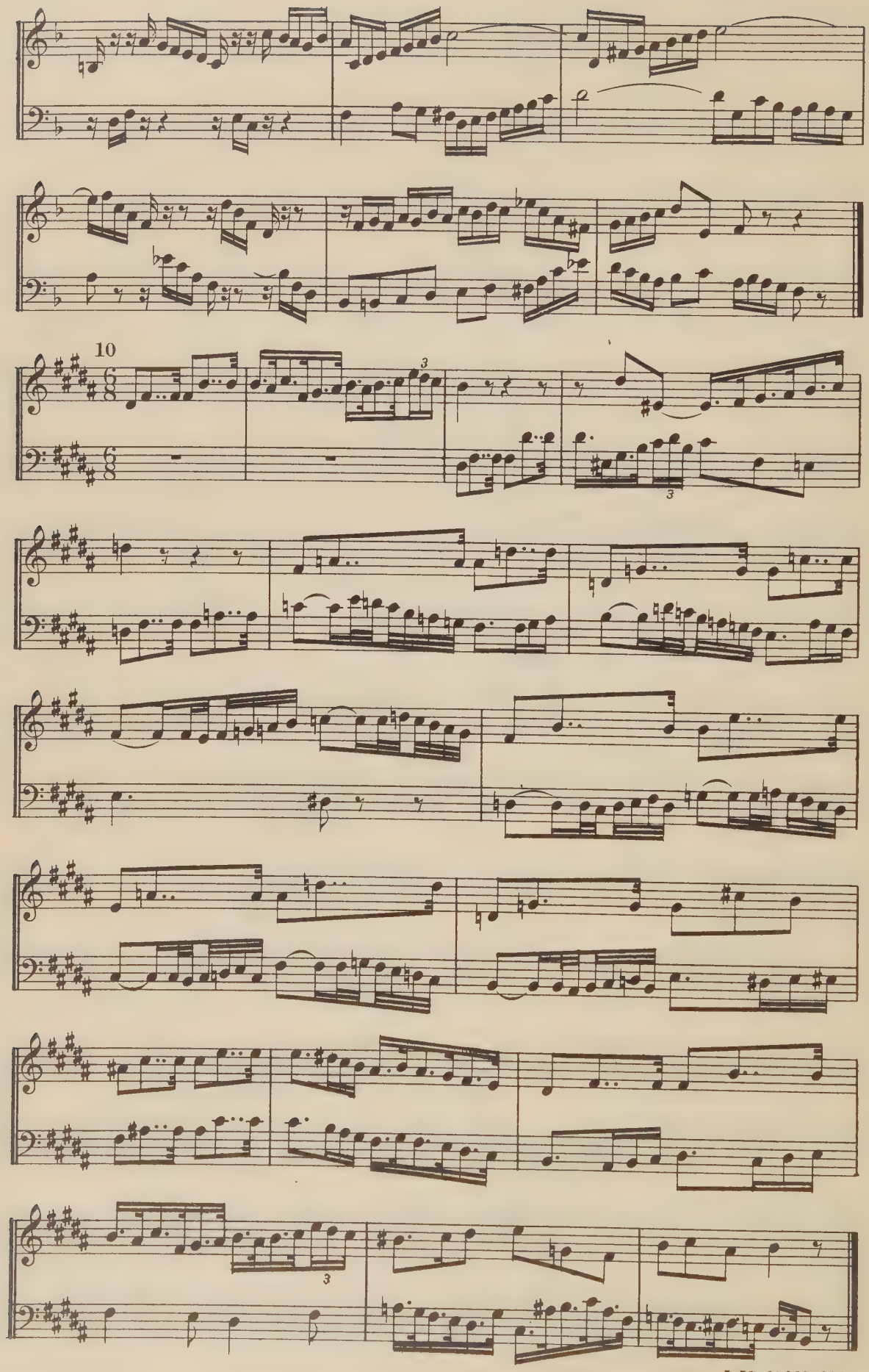
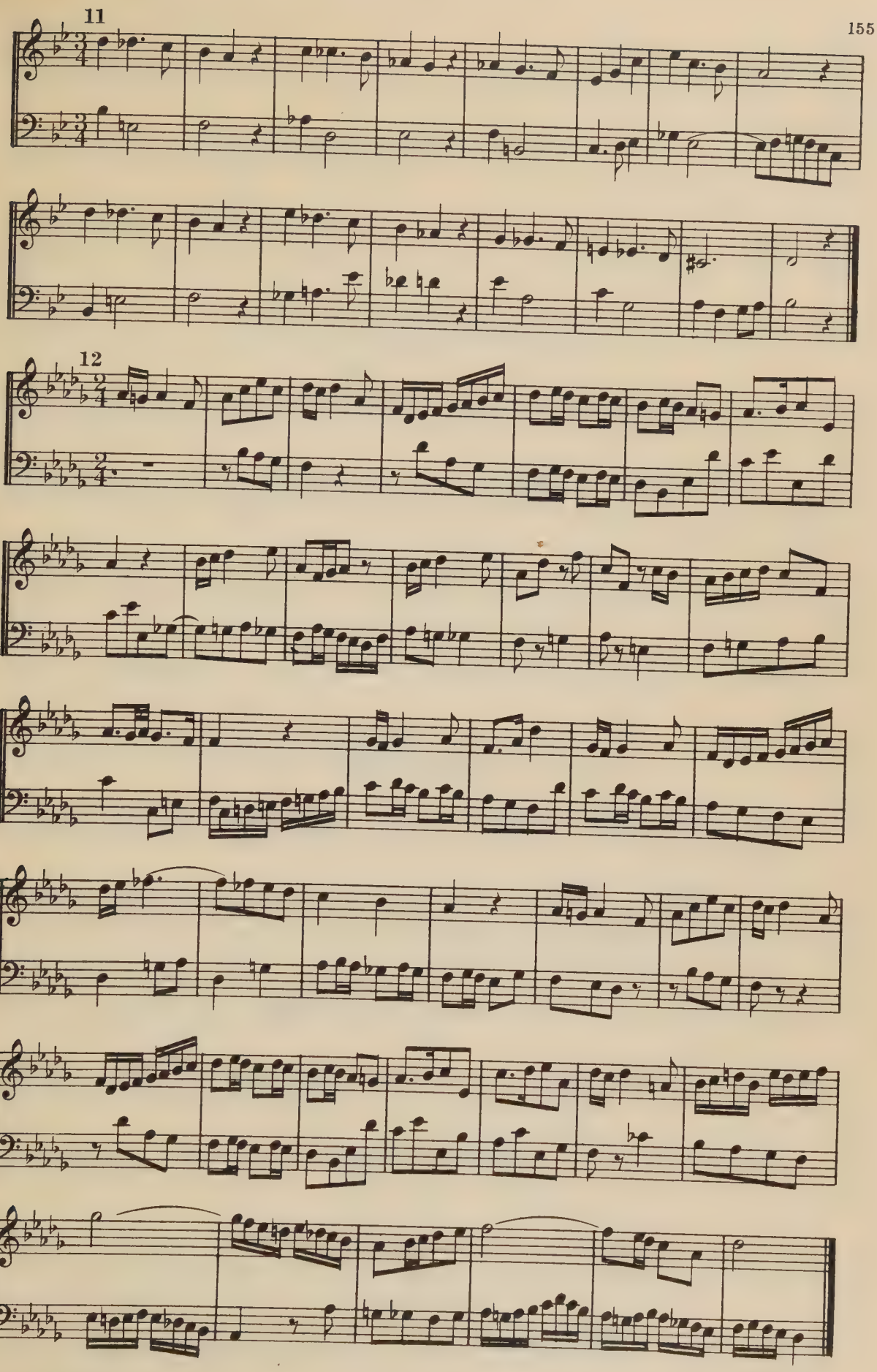

10
6/8
3
3
3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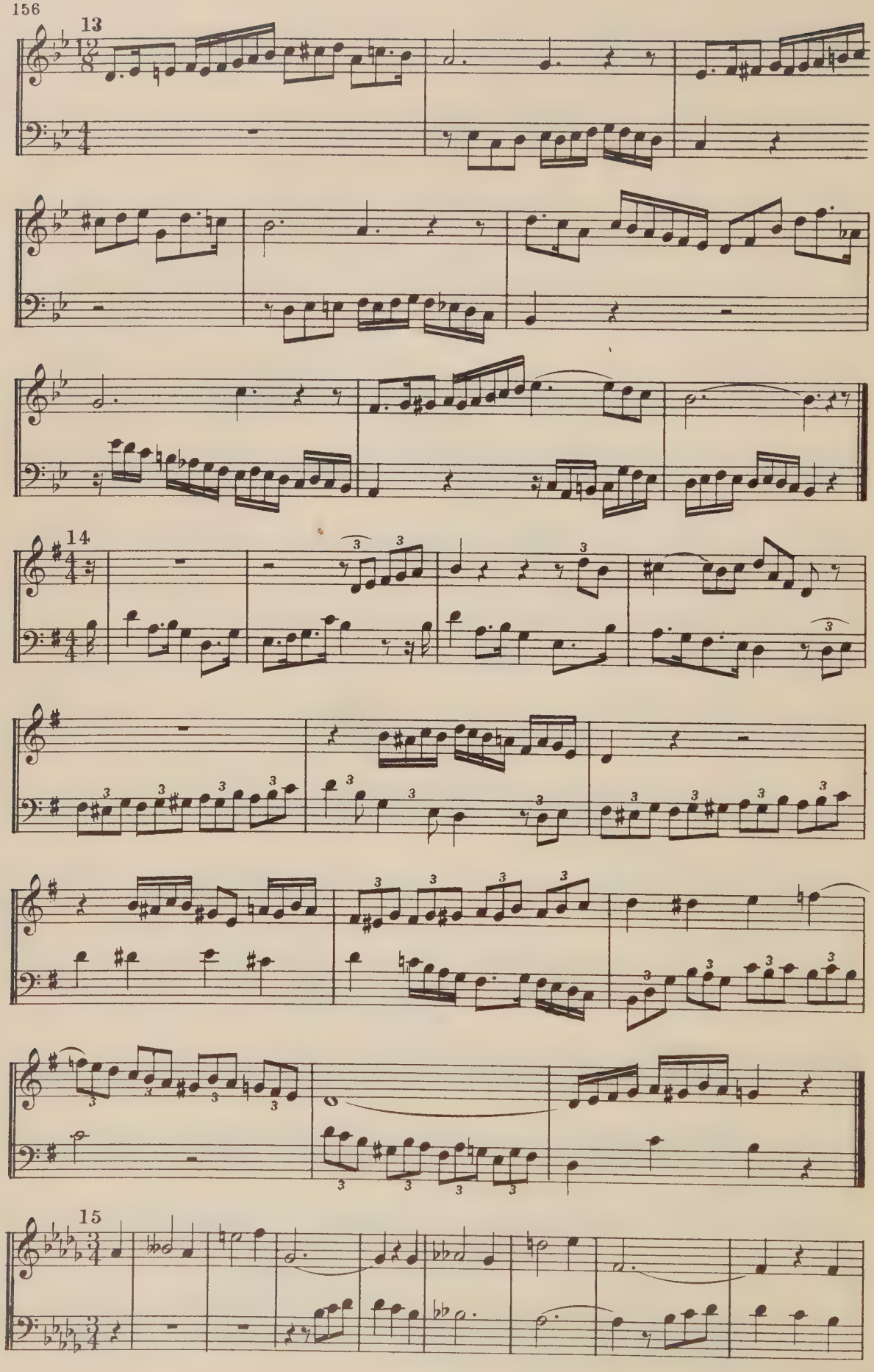
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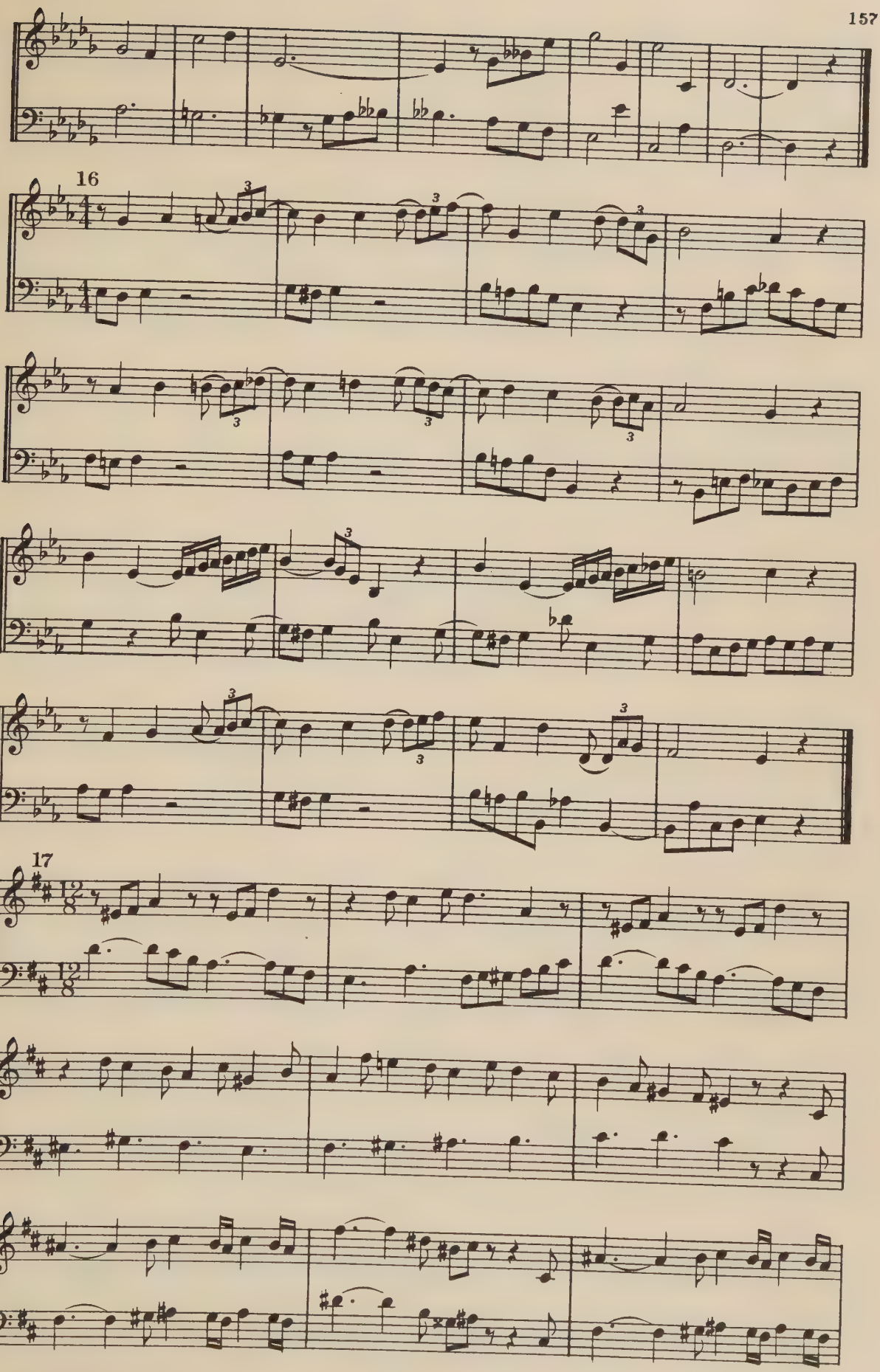
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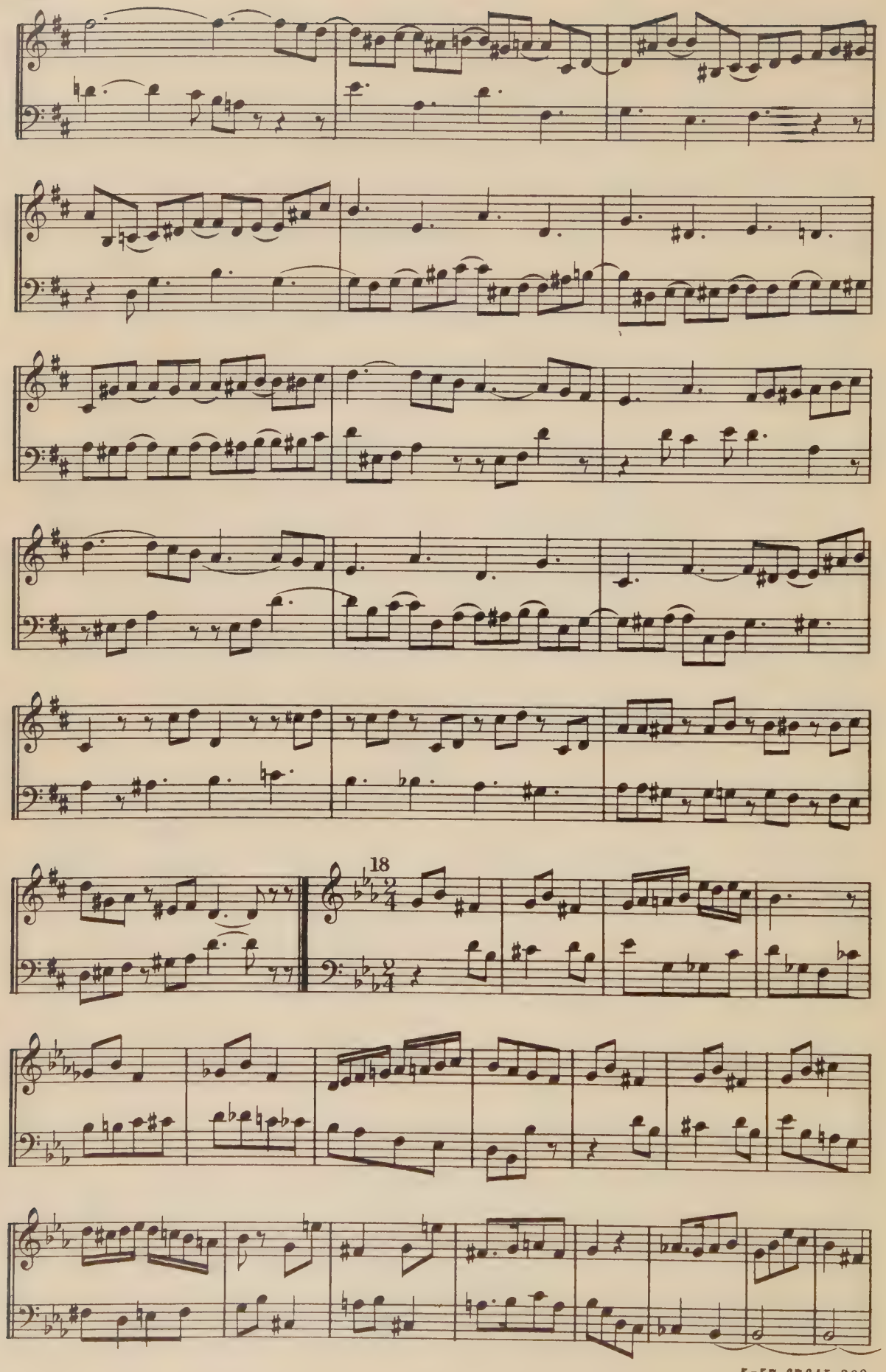
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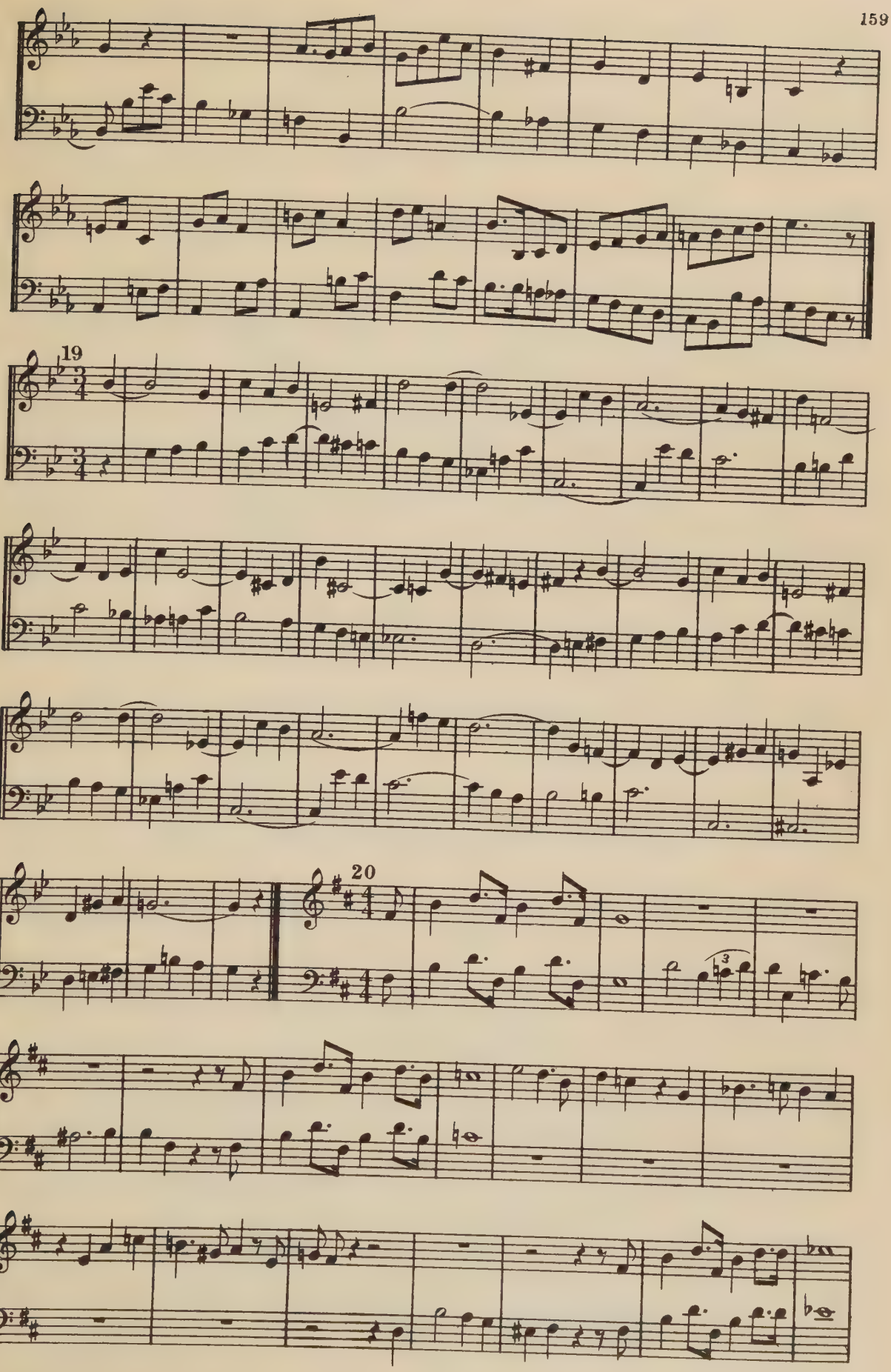
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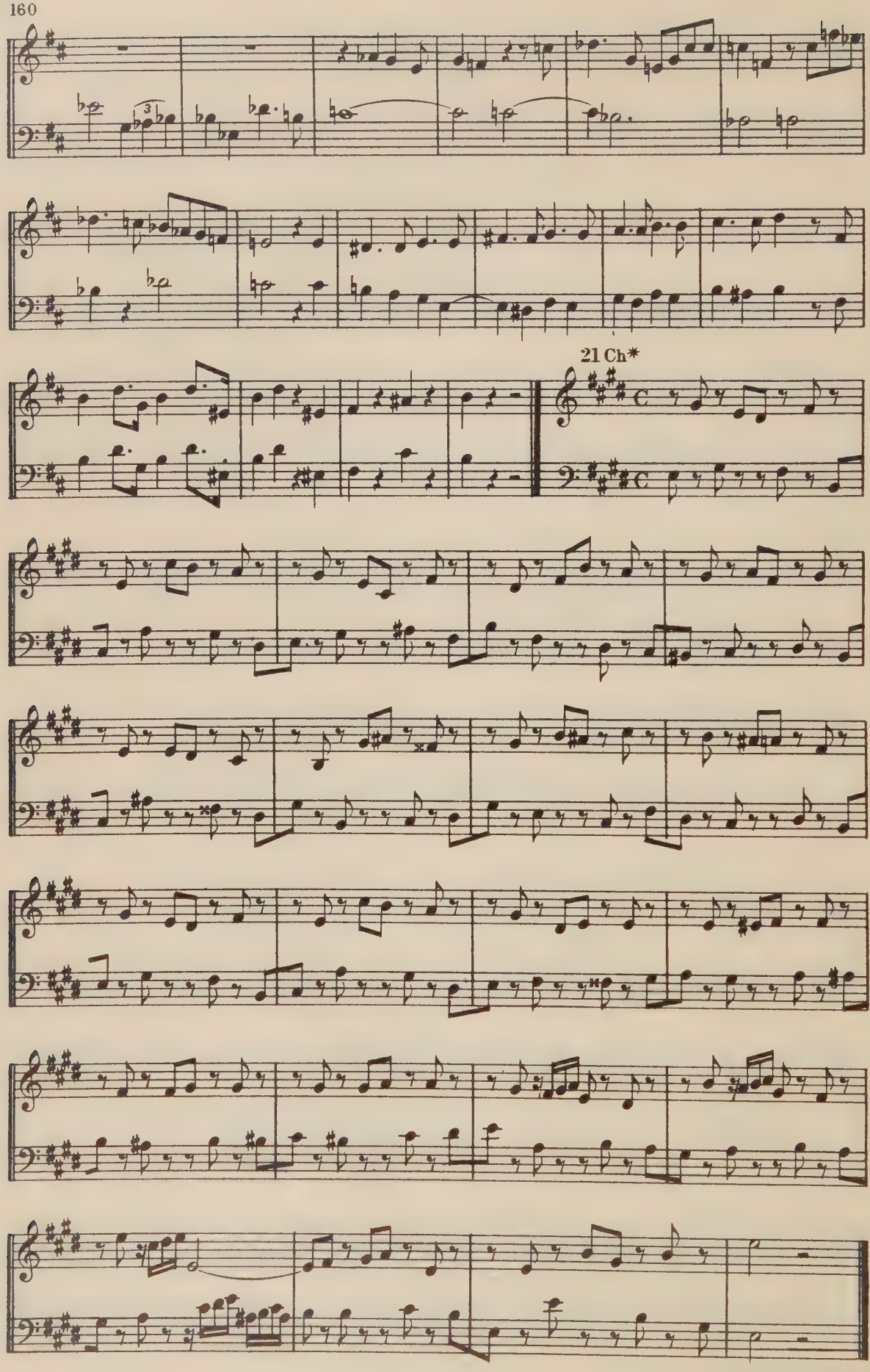
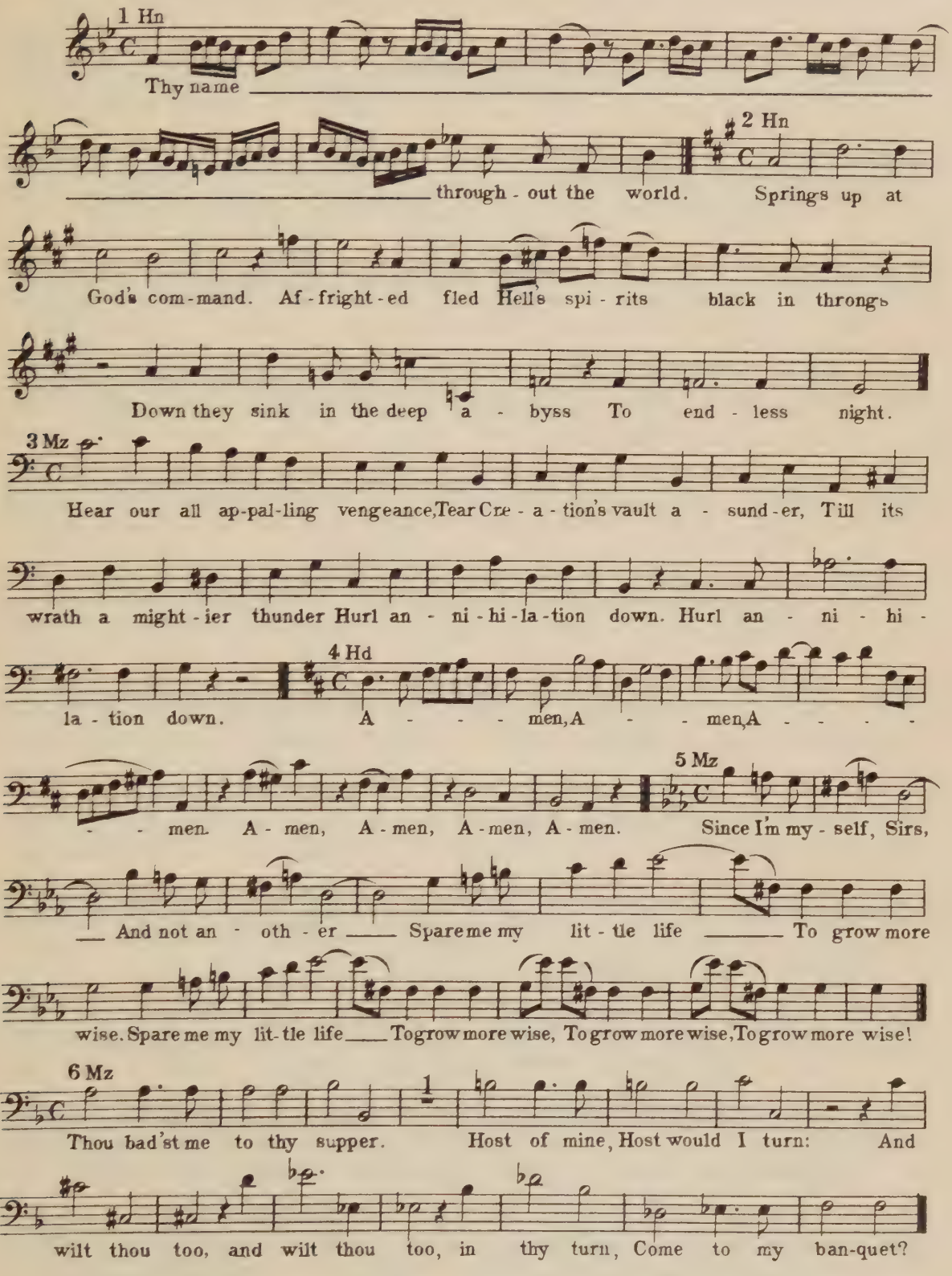

21 Ch*

MELODIA - BOOK IV

NINTH SERIES

One-part exercises — Typical passages from early and recent composers, with text, of difficulty ranging from medium to great — Full exposition of chromatics which "deny" the signature — Arbitrary changes of tonality



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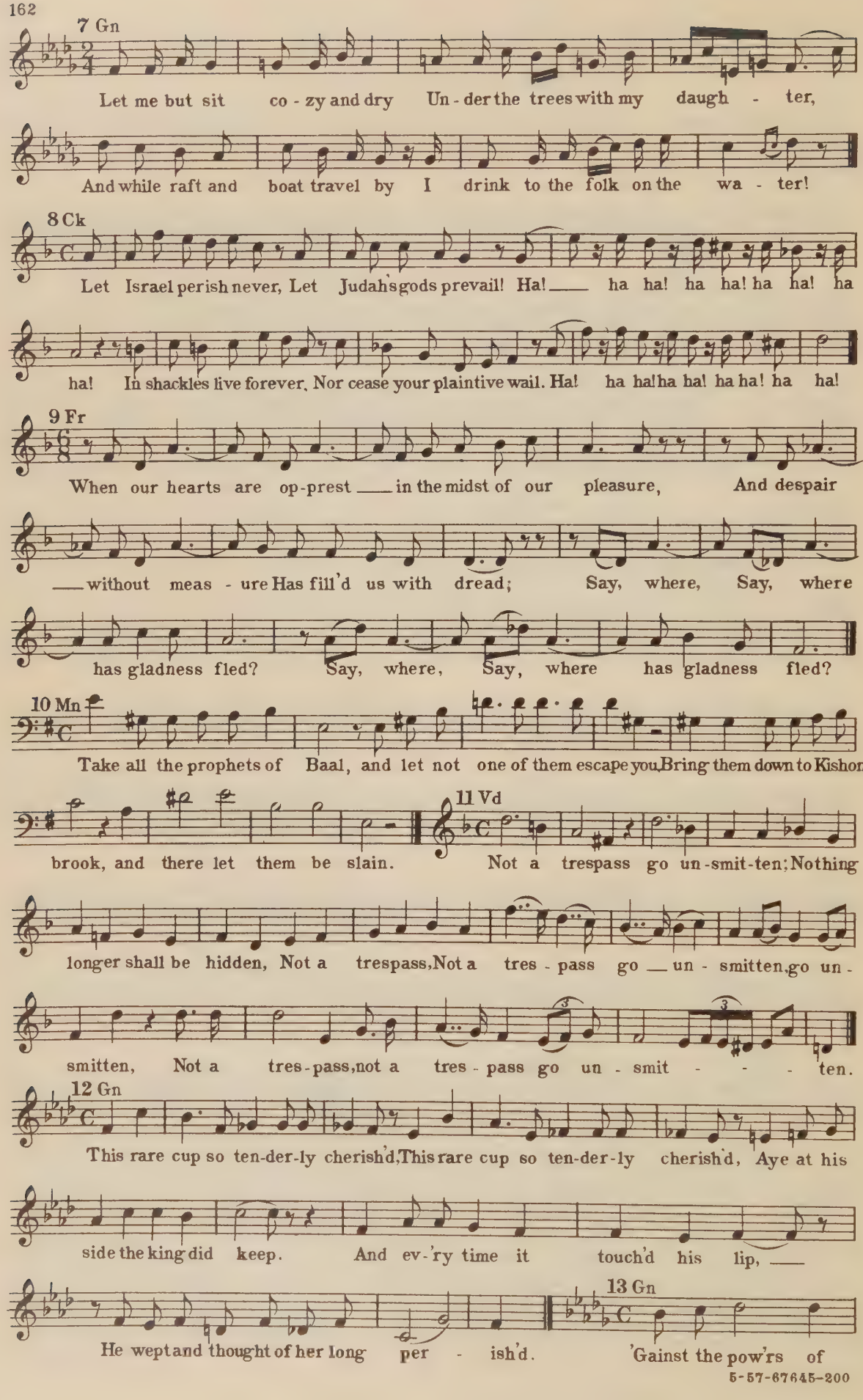

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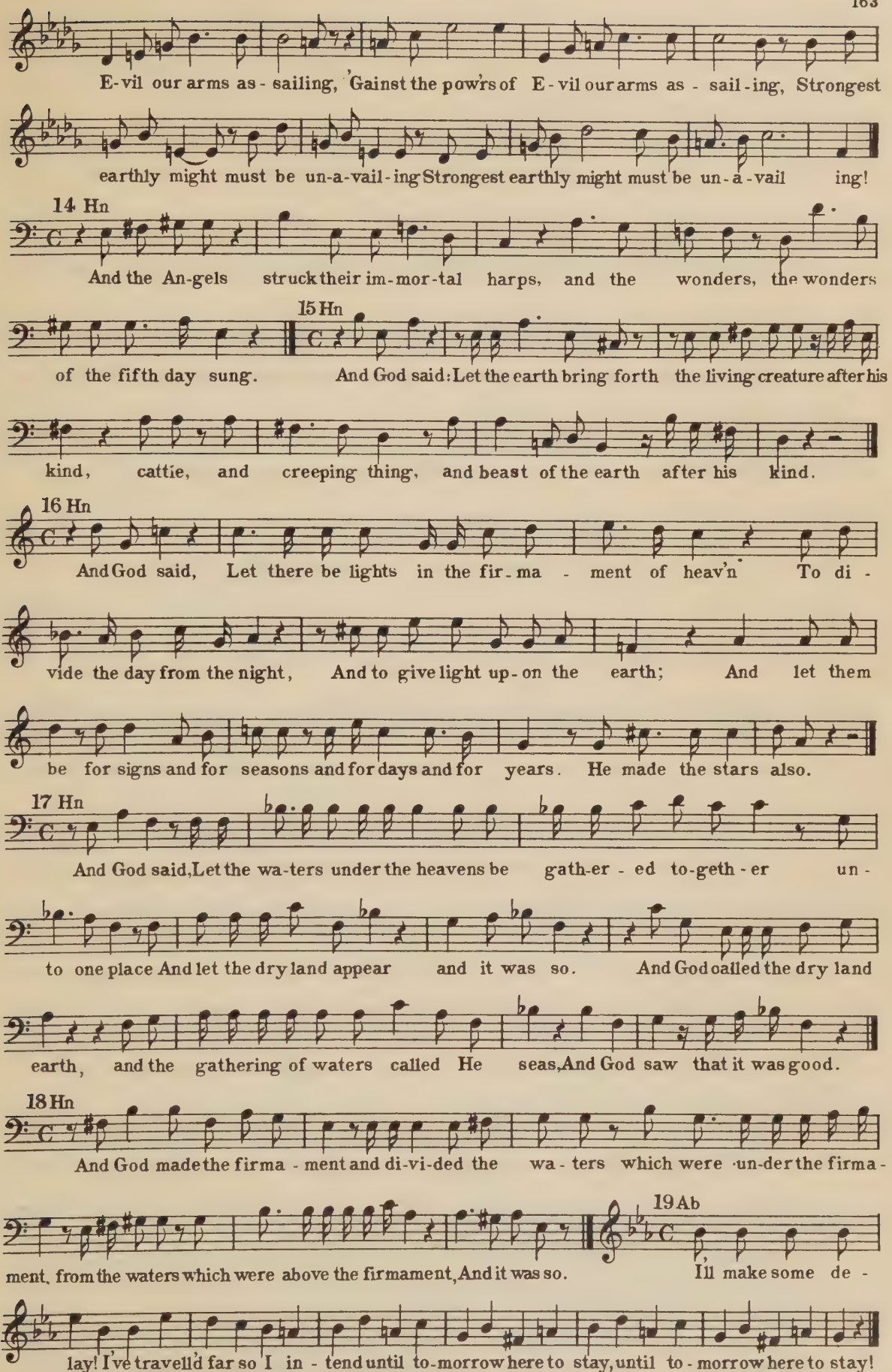

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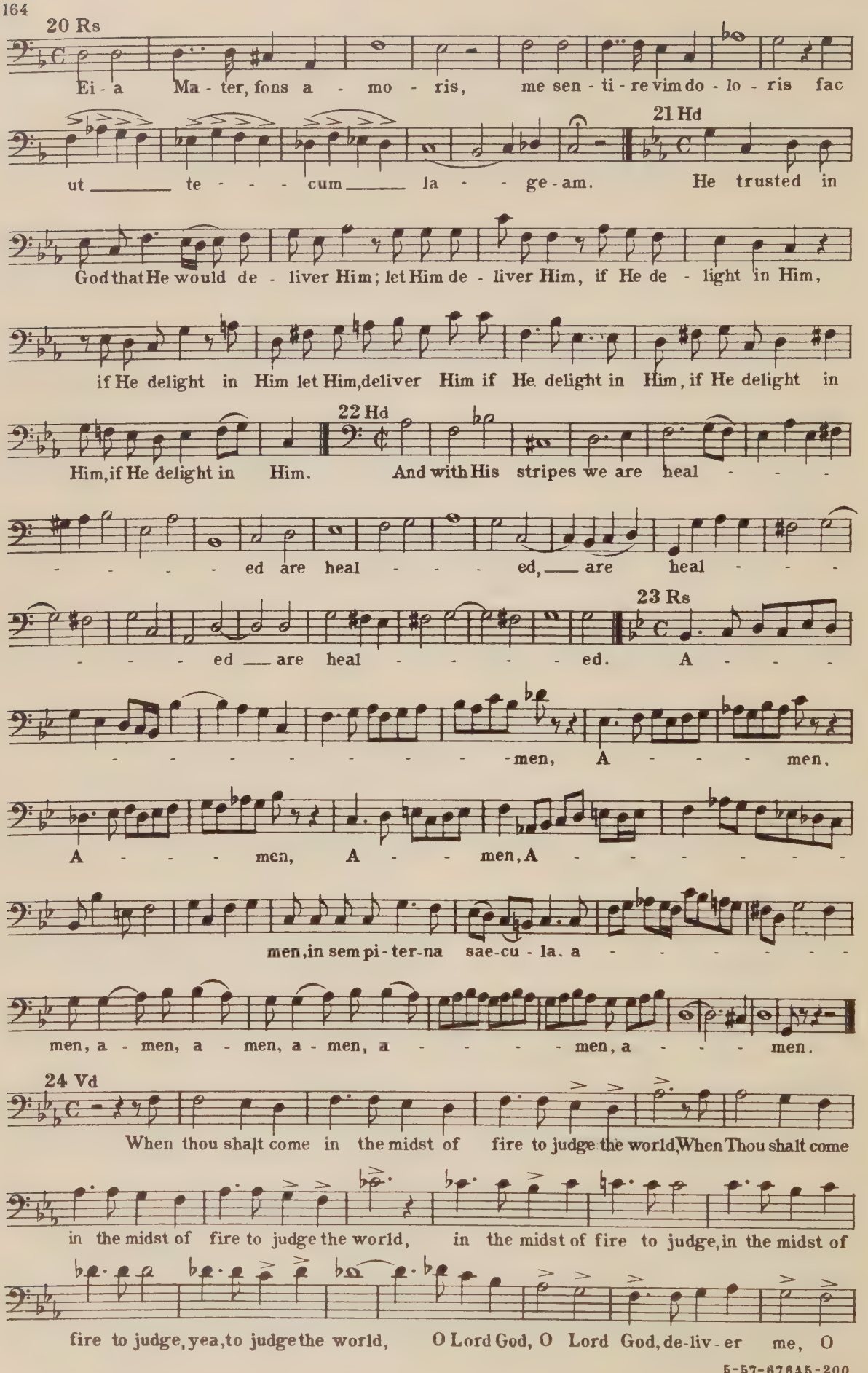
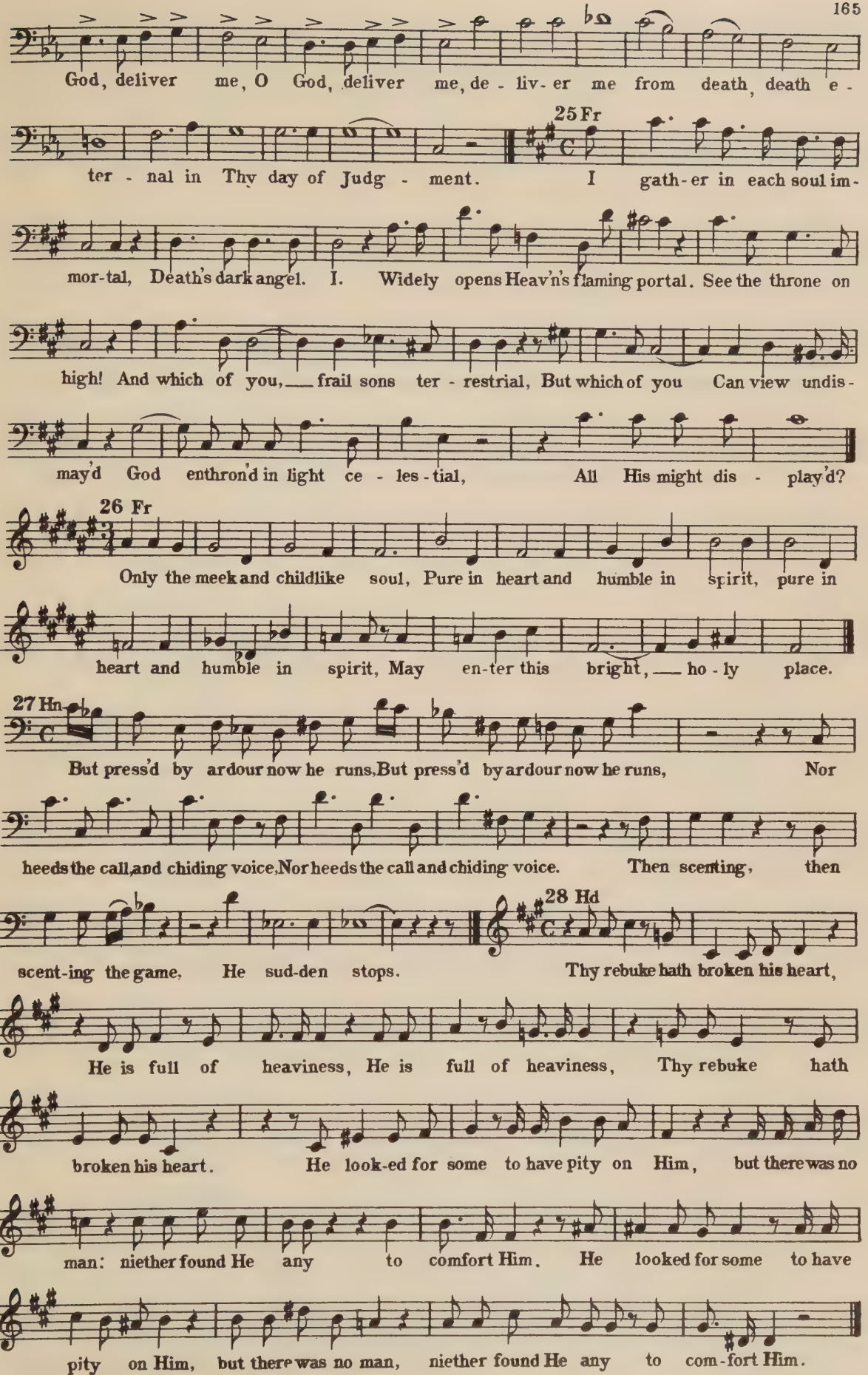

20 Rs
Ei - a Ma - ter, fons a - mo - ris, me sen - ti - re vim do - lo - ris fac
ut _____ te - - - - cum _____ la - - ge - am.
21 Hd
He trusted in
God that He would de - liver Him; let Him de - liver Him, if He de - light in Him,
if He delight in Him let Him, deliver Him if He delight in Him, if He delight in
Him, if He delight in Him.
22 Hd
And with His stripes we are heal - - - -
- - - - - ed are heal - - - - ed, ___ are heal - - -
- - - - ed ___ are heal - - - - - ed.
23 Rs
A - - - -
- men, A - - - - men,
A - - - - men, A - - - men, A - - - - - - - - -
men, in sem pi - ter - na sae - cu - la. a - - - - - - - -
men, a - men, a - men, a - men, a - - - - - men, a - - - - men.
24 Vd
When thou shalt come in the midst of fire to judge the world, When Thou shalt come
in the midst of fire to judge the world, in the midst of fire to judge, in the midst of
fire to judge, yea, to judge the world, O Lord God, O Lord God, de - liv - er me, O



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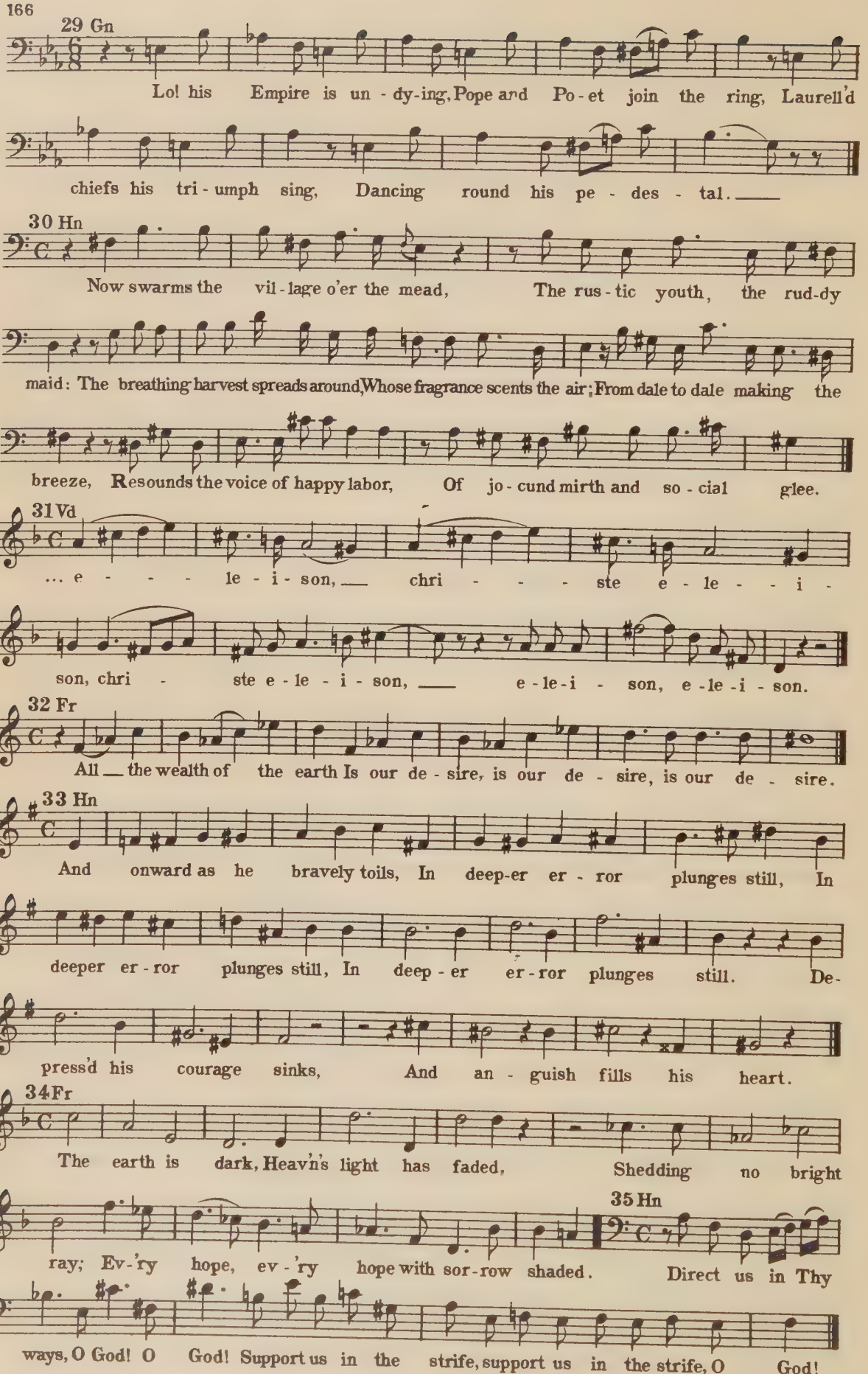

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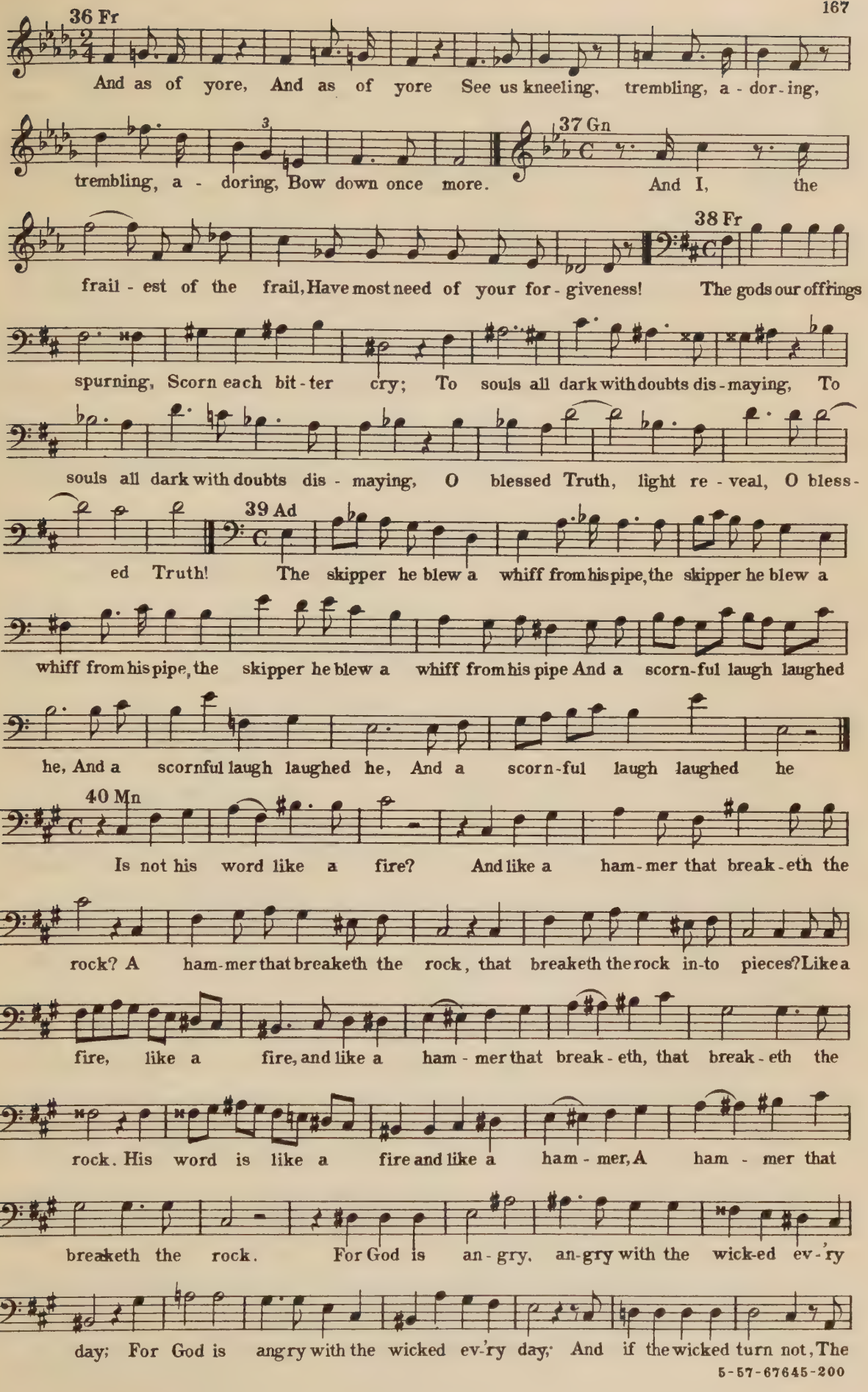

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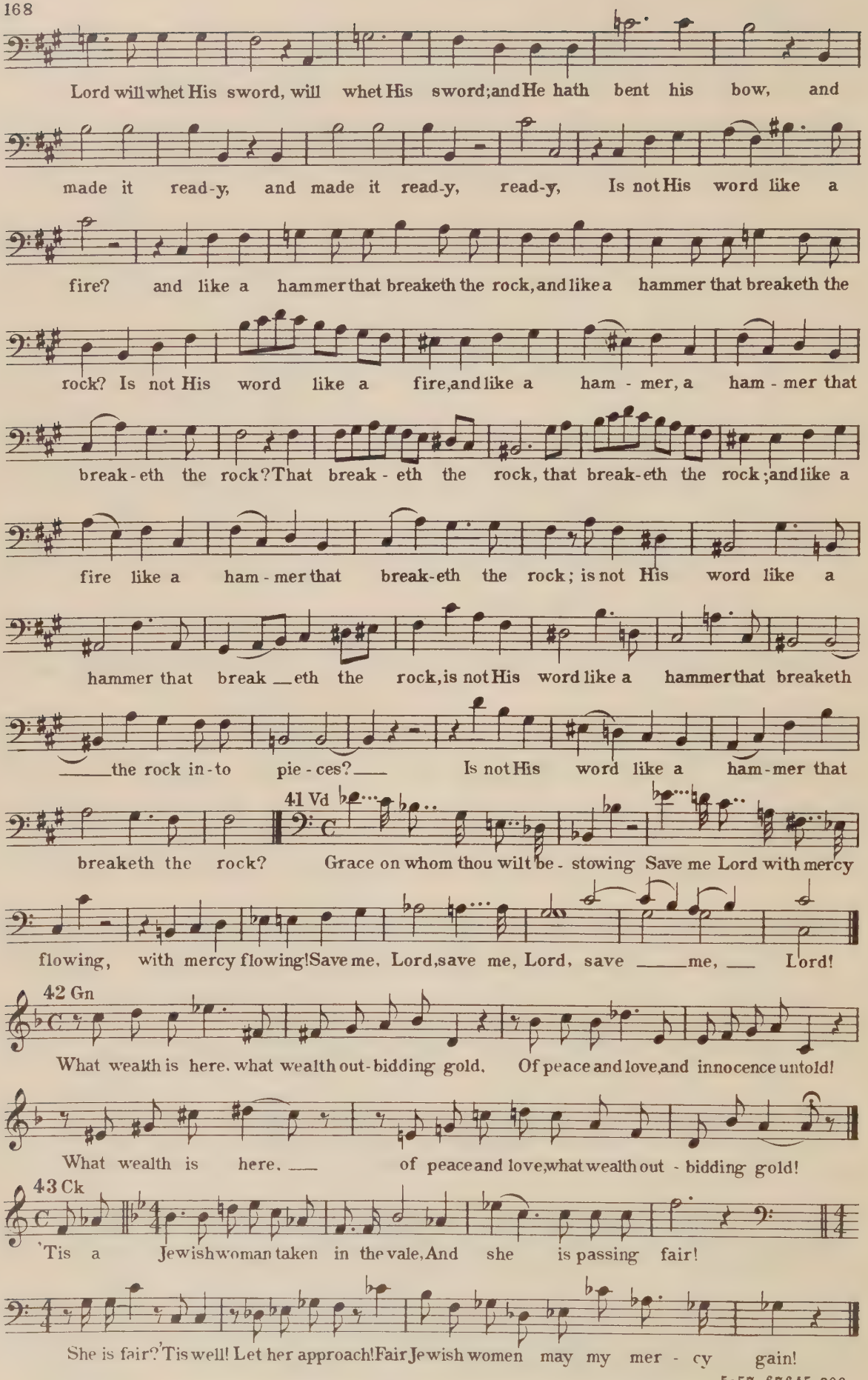
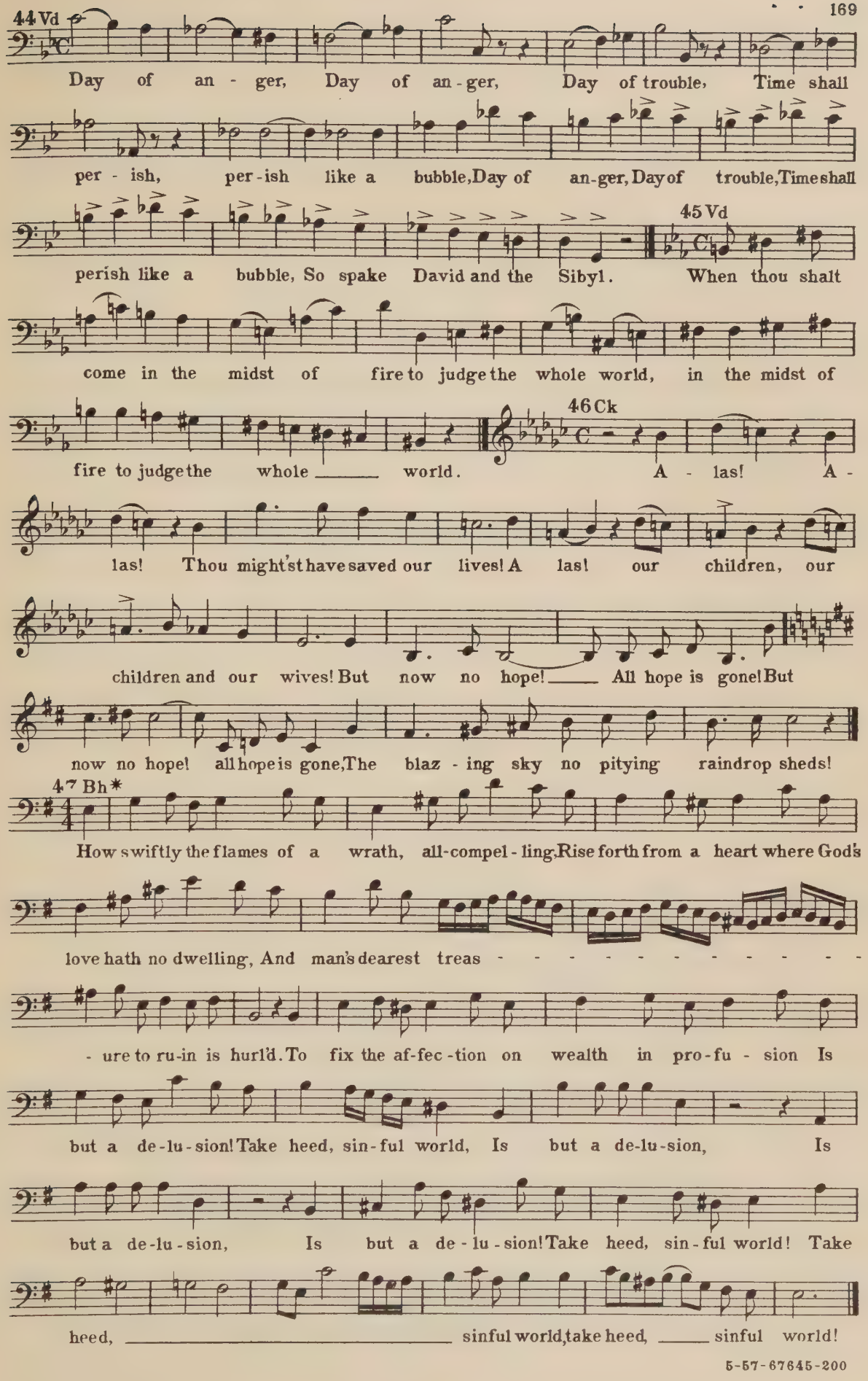

Lord will whet His sword, will whet His sword; and He hath bent his bow, and
made it read-y, and made it read-y, read-y, Is not His word like a
fire? and like a ham mer that breaketh the rock, and like a hammer that breaketh the
rock? Is not His word like a fire, and like a ham - mer, a ham - mer that
break - eth the rock? That break - eth the rock, that break-eth the rock; and like a
fire like a ham - mer that break-eth the rock; is not His word like a
hammer that break _ eth the rock, is not His word like a hammer that breaketh
_____ the rock in - to pie - ces? ___ Is not His word like a ham - mer that
41 Vd
breaketh the rock? Grace on whom thou wilt be - stowing Save me Lord with mercy
flowing, with mercy flowing! Save me, Lord, save me, Lord, save _____ me, ___ Lord!
42 Gn
What wealth is here, what wealth out - bidding gold, Of peace and love, and innocence untold!
What wealth is here, ___ of peace and love, what wealth out - bidding gold!
43 Ck
'Tis a Jewish woman taken in the vale, And she is passing fair!
She is fair? 'Tis well! Let her approach! Fair Jewish women may my mer - cy gain!



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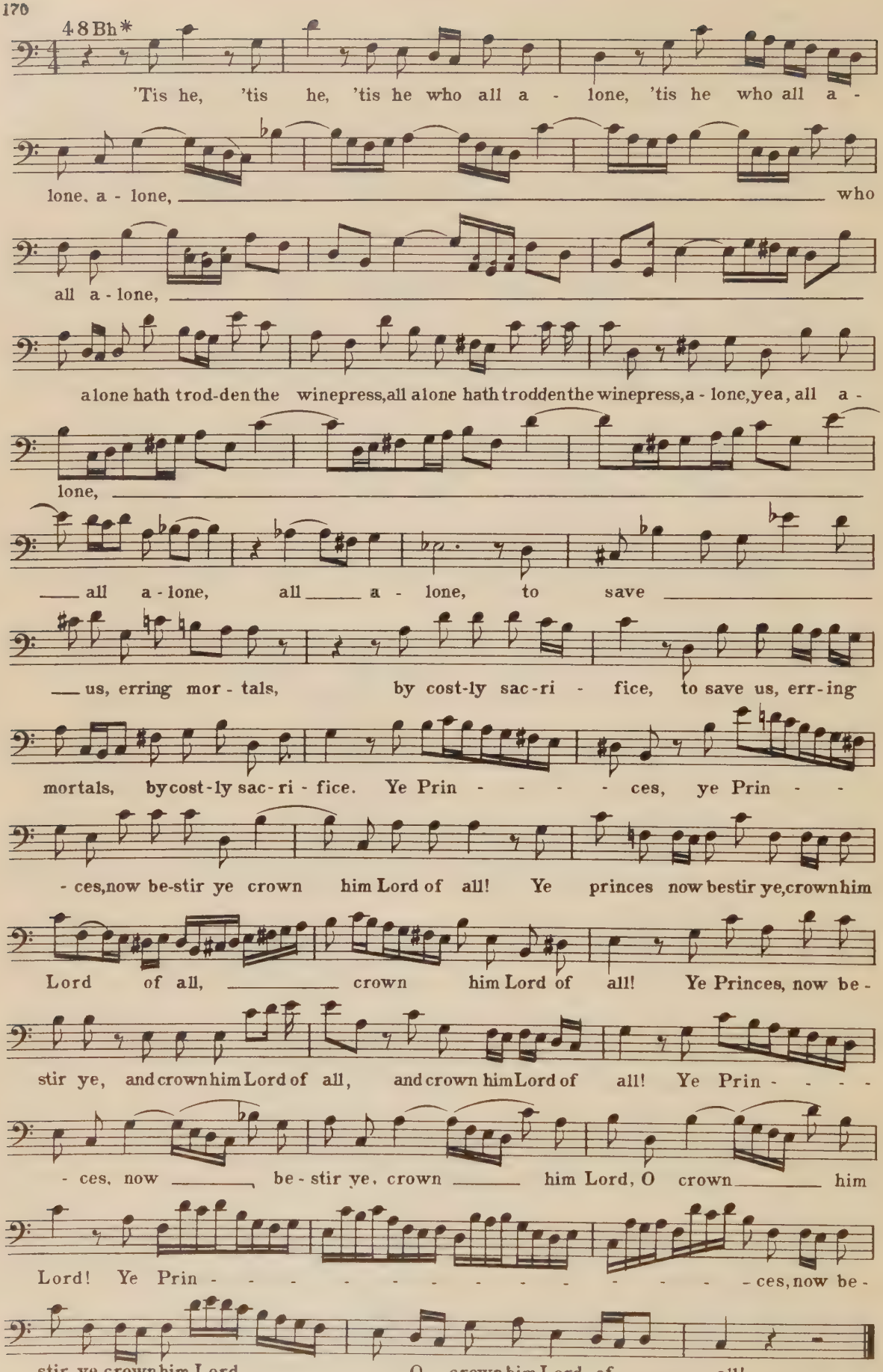

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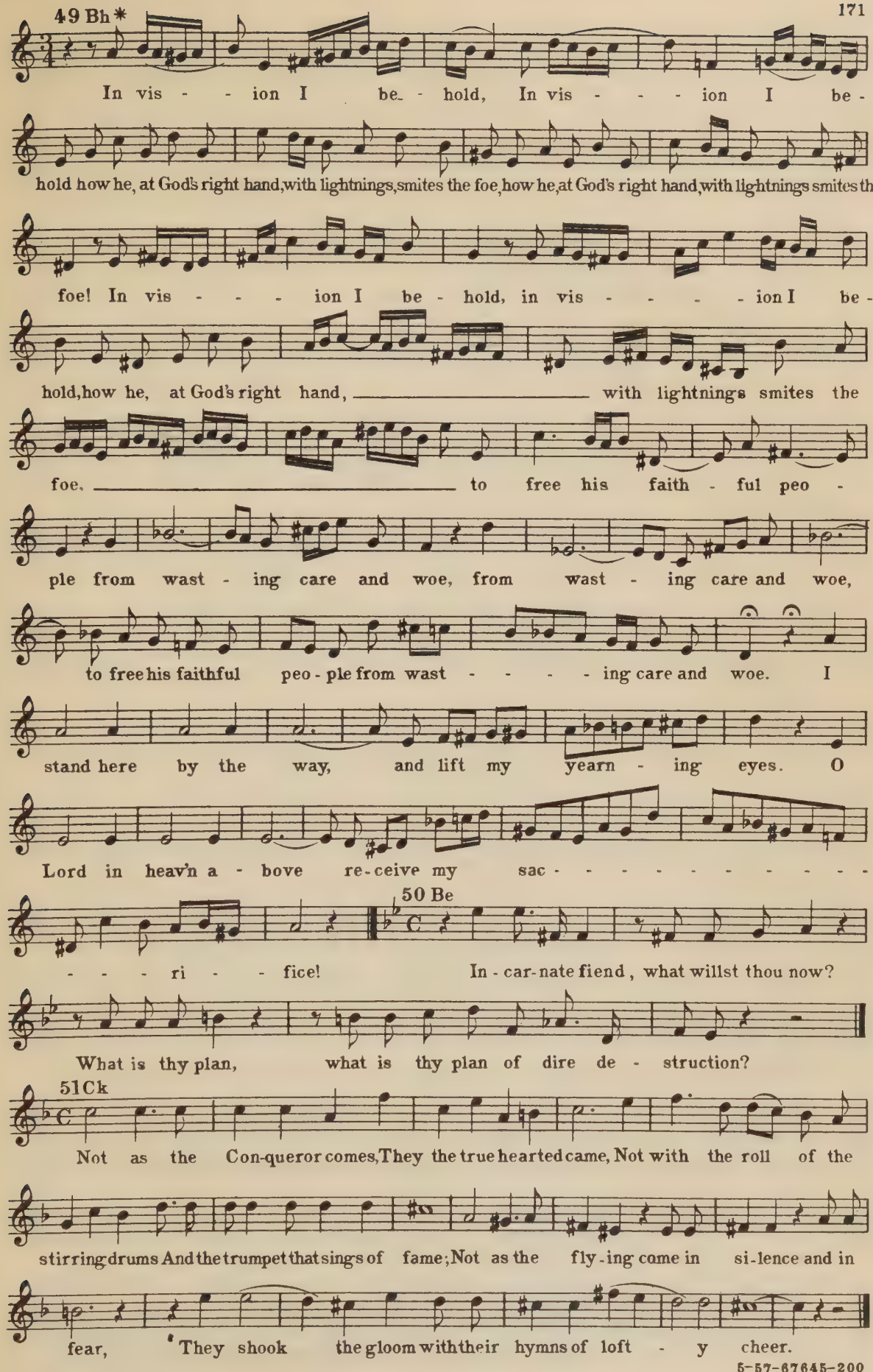
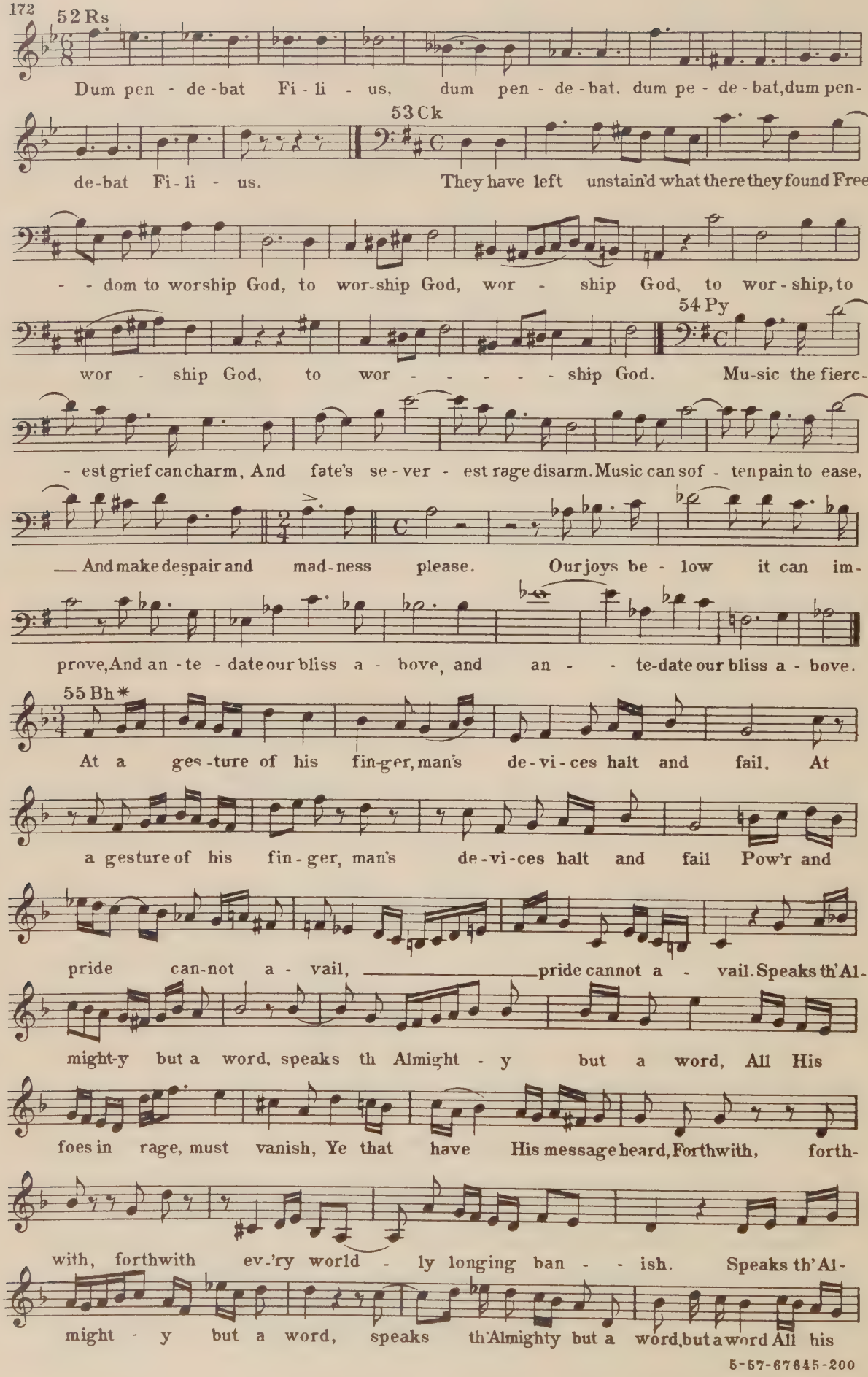
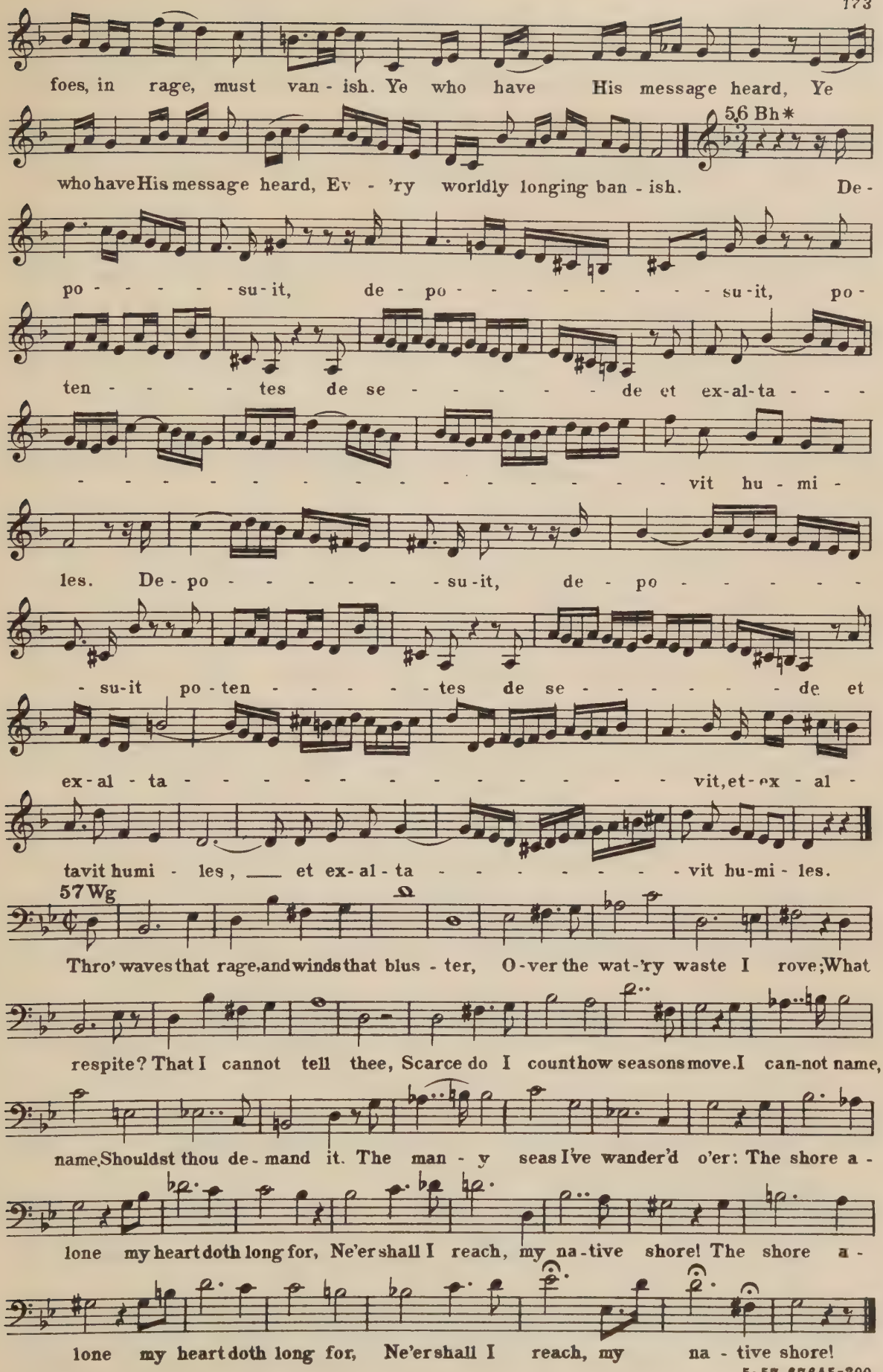
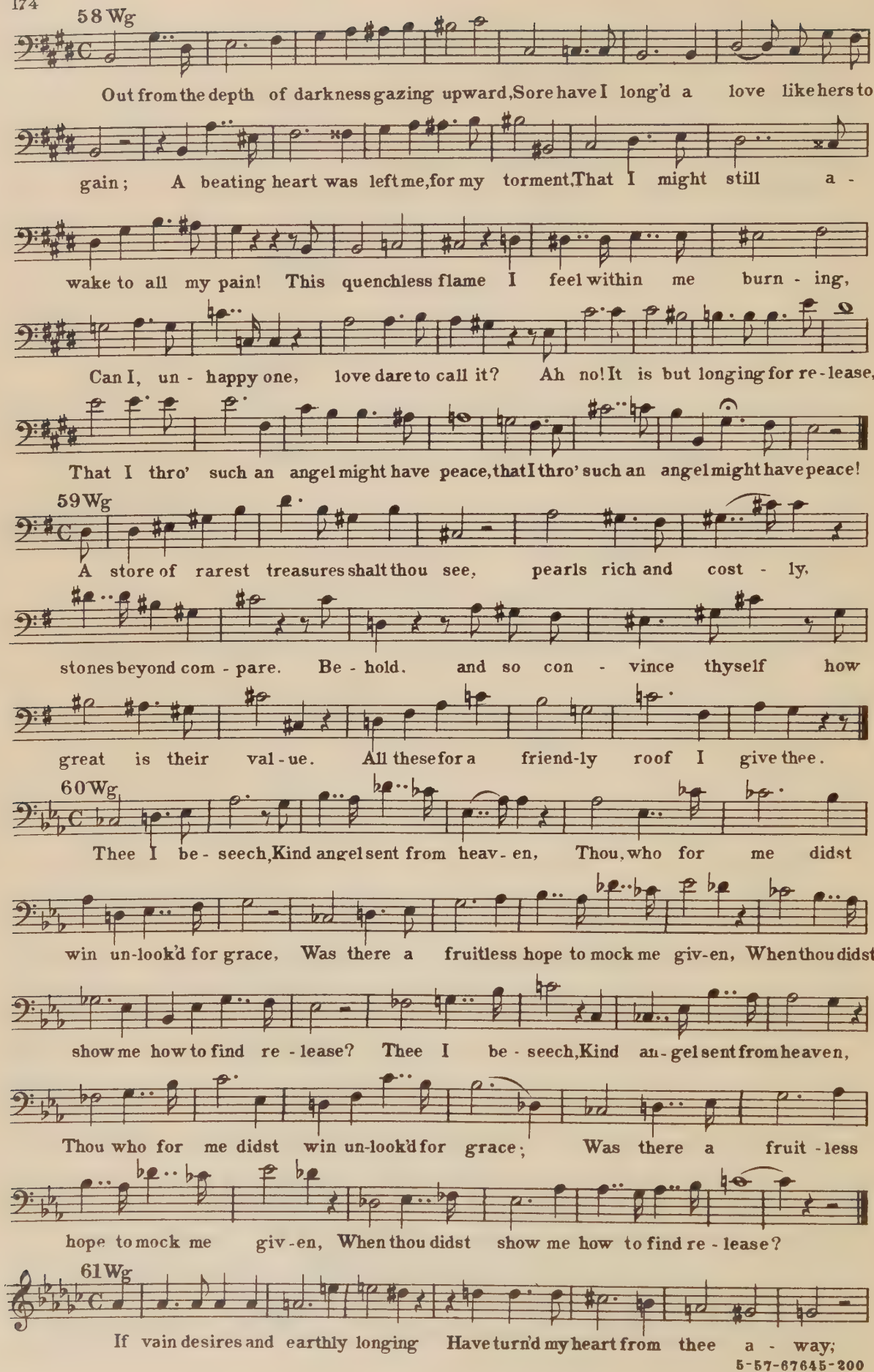

49 Bh*
In vis - - ion I be - hold, In vis - - - ion I be -
hold how he, at God's right hand, with lightnings, smites the foe, how he, at God's right hand, with lightnings smites the
foe! In vis - - - ion I be - hold, in vis - - - - ion I be -
hold, how he, at God's right hand, with lightnings smites the
foe, to free his faith - ful peo -
ple from wast - ing care and woe, from wast - ing care and woe,
to free his faithful peo - ple from wast - - - - ing care and woe. I
stand here by the way, and lift my yearn - ing eyes. O
Lord in heav'n a - bove re - ceive my sac - - - - - - - - - -
- - - ri - - fice!
50 Be
In - car - nate fiend, what willst thou now?
What is thy plan, what is thy plan of dire de - struction?
51 Ck
Not as the Con-queror comes, They the true hearted came, Not with the roll of the
stirring drums And the trumpet that sings of fame; Not as the fly - ing come in si - lence and in
fear, They shook the gloom with their hymns of loft - y cheer.


52 Rs
Dum pen - de - bat Fi - li - us, dum pen - de - bat, dum pe - de - bat, dum pen-
53 Ck
de-bat Fi - li - us. They have left unstain'd what there they found Free-
- - dom to worship God, to wor-ship God, wor - ship God, to wor - ship, to
54 Py
wor - ship God, to wor - - - - - ship God. Mu-sic the fierc-
- est grief can charm, And fate's se - ver - est rage disarm. Music can sof - ten pain to ease,
— And make despair and mad-ness please. Our joys be - low it can im-
prove, And an - te - date our bliss a - bove, and an - - te-date our bliss a - bove.
55 Bh*
At a ges-ture of his fin-ger, man's de-vi-ces halt and fail. At
a gesture of his fin - ger, man's de-vi-ces halt and fail Pow'r and
pride can-not a - vail, — pride cannot a - vail. Speaks th' Al-
might-y but a word, speaks th Almight - y but a word, All His
foes in rage, must vanish, Ye that have His message heard, Forthwith, forth-
with, forthwith ev-'ry world - ly longing ban - - ish. Speaks th' Al-
might - y but a word, speaks th' Almighty but a word, but a word All his


foes, in rage, must van - ish. Ye who have His message heard, Ye
5.6 Bh*
who have His message heard, Ev - 'ry worldly longing ban - ish. De -
po - - - - - su - it, de - po - - - - - - - - - su - it, po -
ten - - - - - tes de se - - - - - - de et ex - al - ta - - -
- - - - - - - - - - - - - - - - - - - vit hu - mi -
les. De - po - - - - - - su - it, de - po - - - - - -
- su - it po - ten - - - - - - tes de se - - - - - - - de et
ex - al - ta - - - - - - - - - - - - - - - - vit, et - ex - al -
tavit humi - les, ___ et ex - al - ta - - - - - - - - vit hu - mi - les.
57 Wg
Thro' waves that rage, and winds that blus - ter, O - ver the wat - 'ry waste I rove; What
respite? That I cannot tell thee, Scarce do I count how seasons move. I can - not name,
name, Shouldst thou de - mand it. The man - y seas I've wander'd o'er: The shore a -
lone my heart doth long for, Ne'er shall I reach, my na - tive shore! The shore a -
lone my heart doth long for, Ne'er shall I reach, my na - tive shore!



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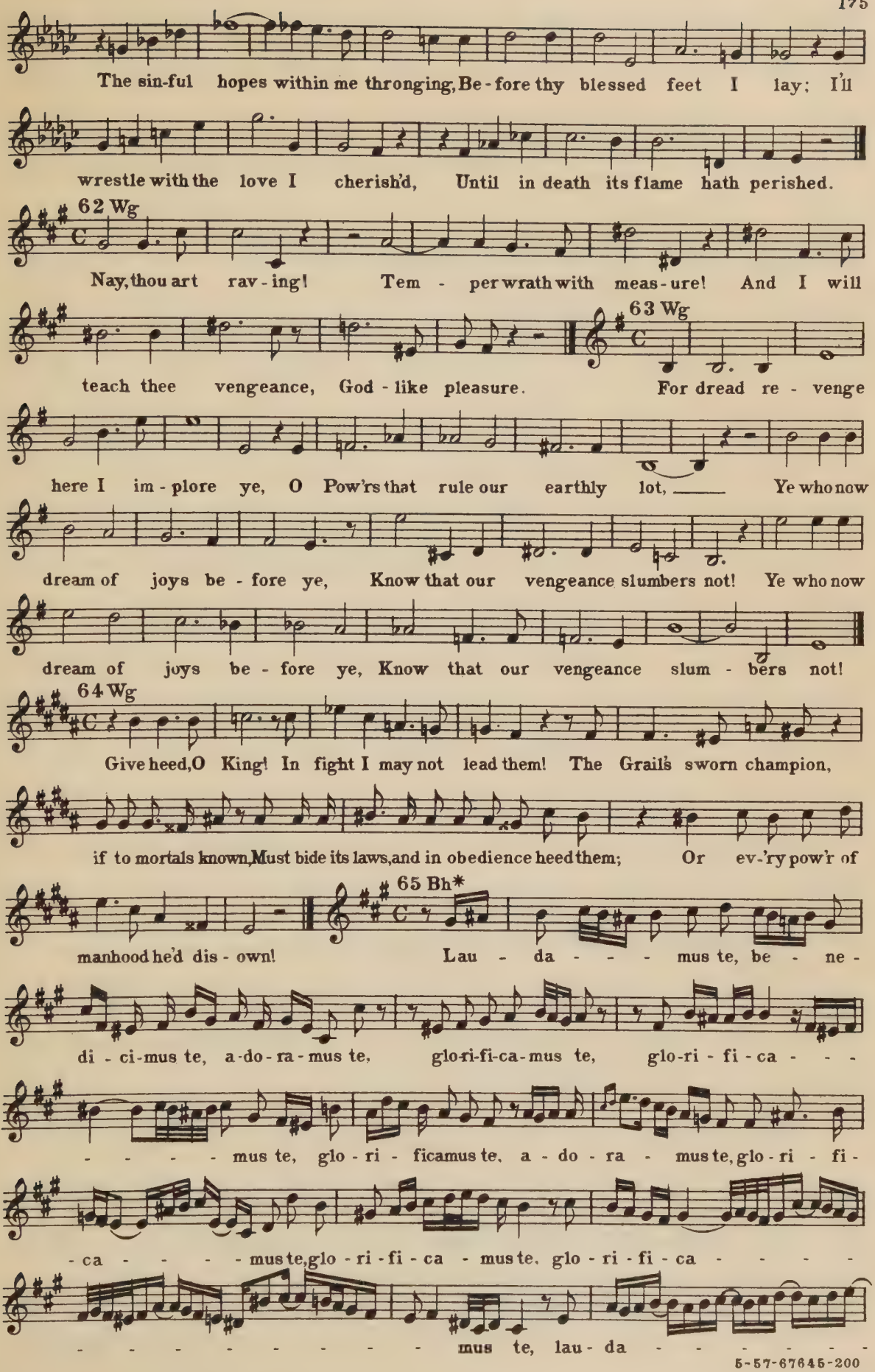
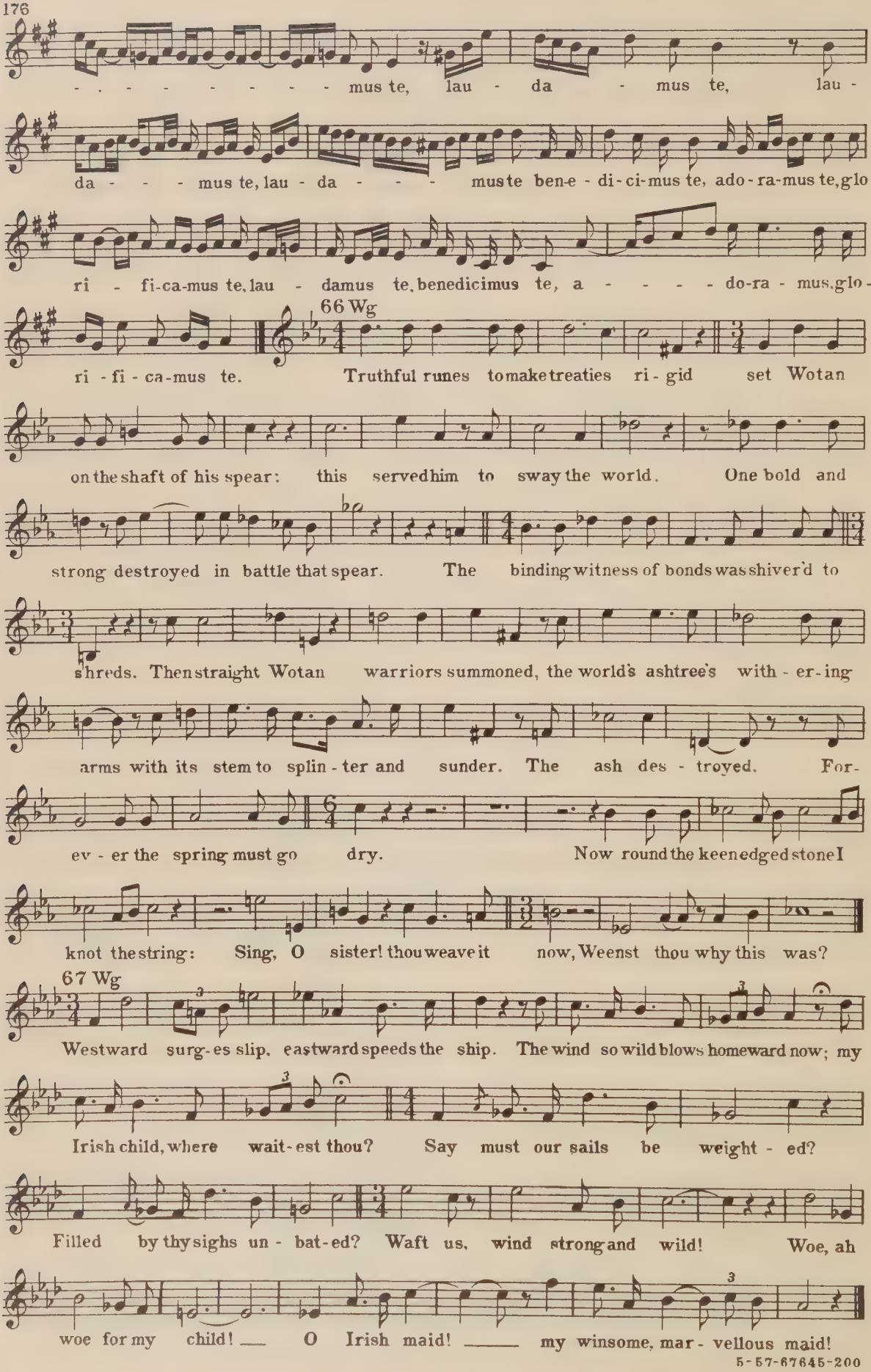

The sin-ful hopes within me thronging, Be-fore thy blessed feet I lay; I'll
wrestle with the love I cherish'd, Until in death its flame hath perished.
62 Wg
Nay, thou art rav-ing! Tem - per wrath with meas-ure! And I will
63 Wg
teach thee vengeance, God - like pleasure. For dread re - venge
here I im - plore ye, O Pow'rs that rule our earthly lot, Ye who now
dream of joys be - fore ye, Know that our vengeance slumbers not! Ye who now
dream of joys be - fore ye, Know that our vengeance slum - bers not!
64 Wg
Give heed, O King! In fight I may not lead them! The Grail's sworn champion,
if to mortals known, Must bide its laws, and in obedience heed them; Or ev-'ry pow'r of
65 Bh*
manhood he'd dis - own! Lau - da - - - mus te, be - ne -
di - ci-mus te, a-do-ra-mus te, glo-ri-fi-ca-mus te, glo-ri - fi - ca - - -
- - - - mus te, glo - ri - ficamus te, a - do - ra - mus te, glo - ri - fi -
- ca - - - - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - - - - -
- - - - - - - - - - mus te, lau - da - - - - - - -



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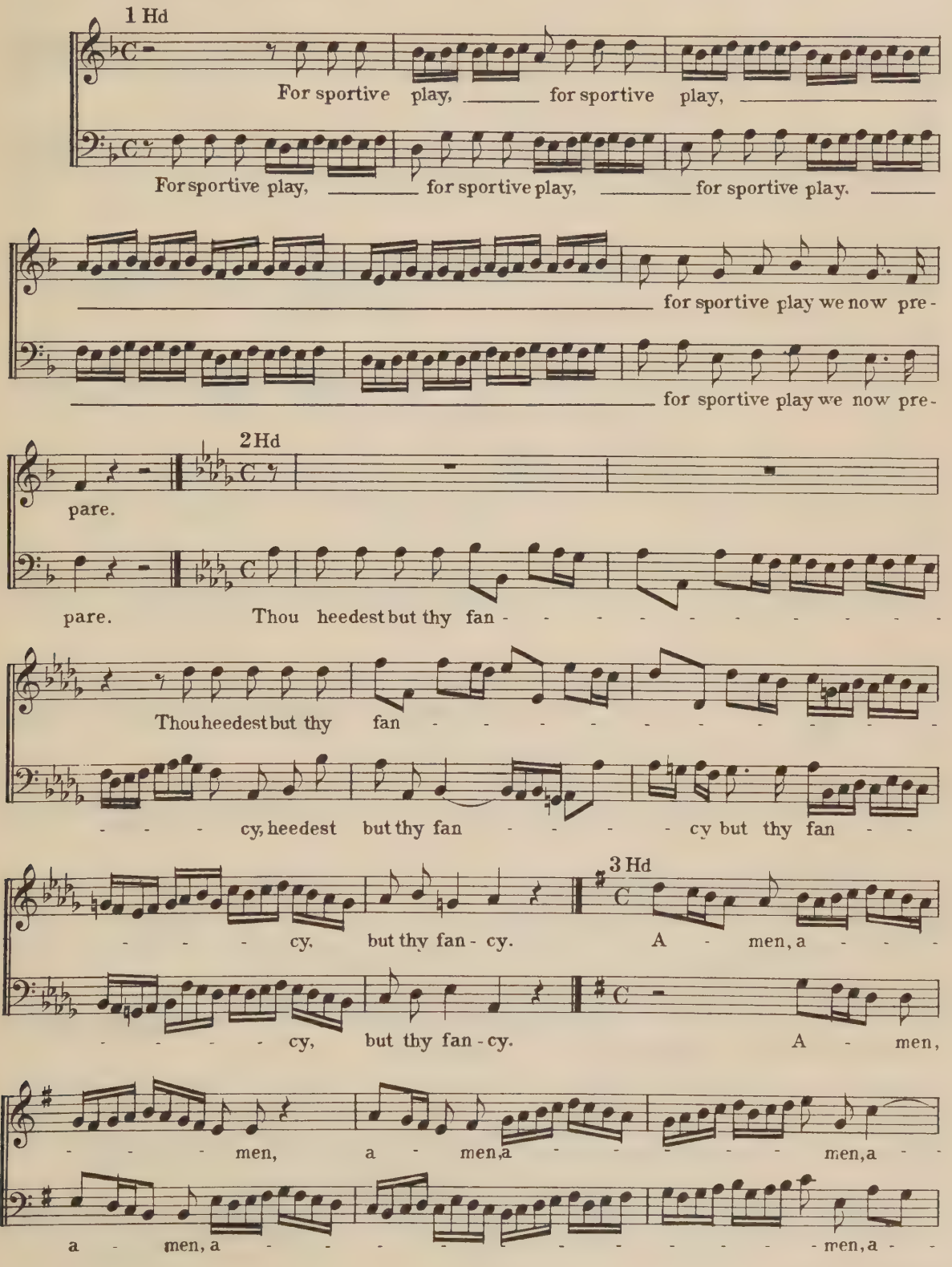
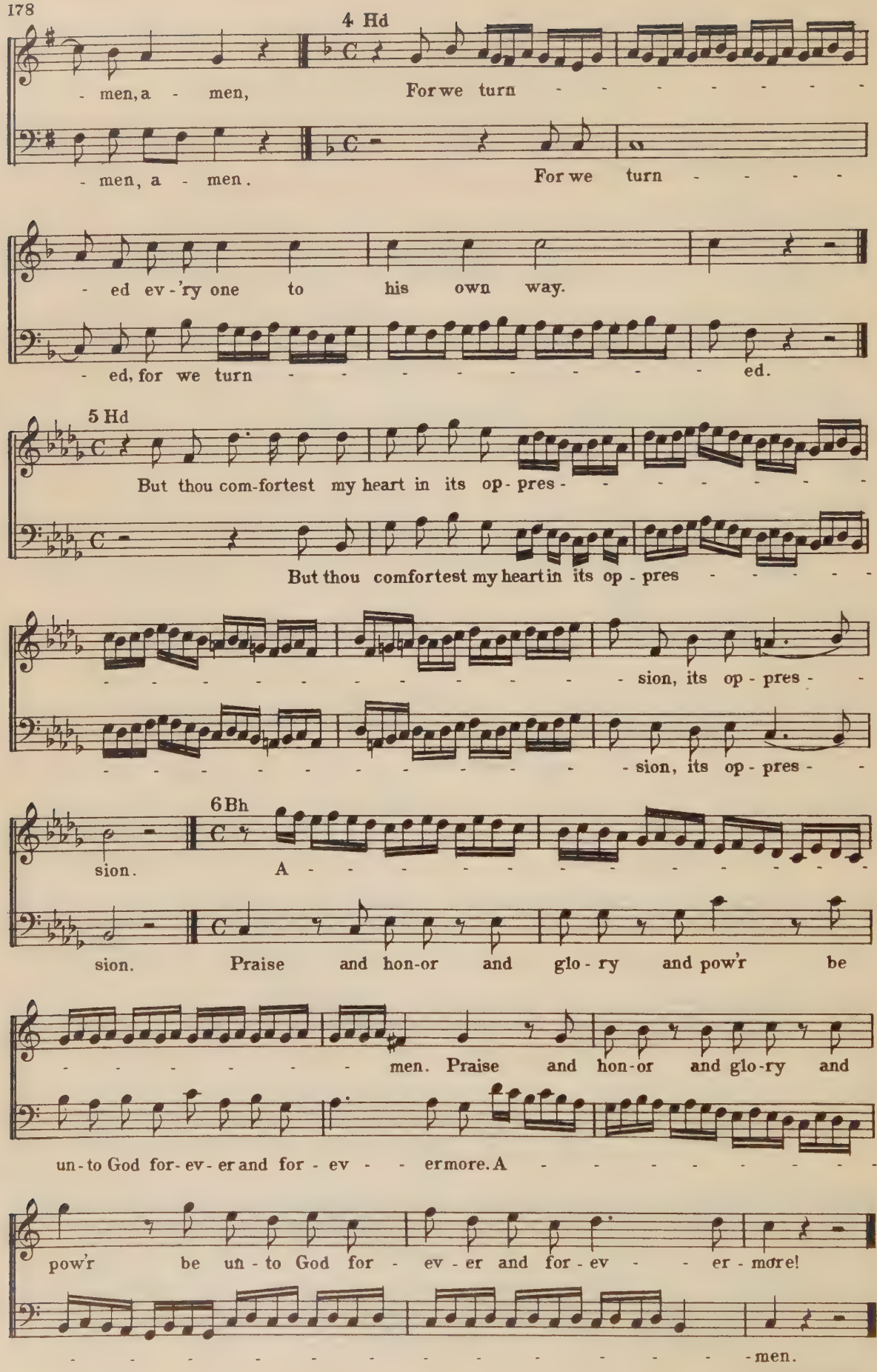
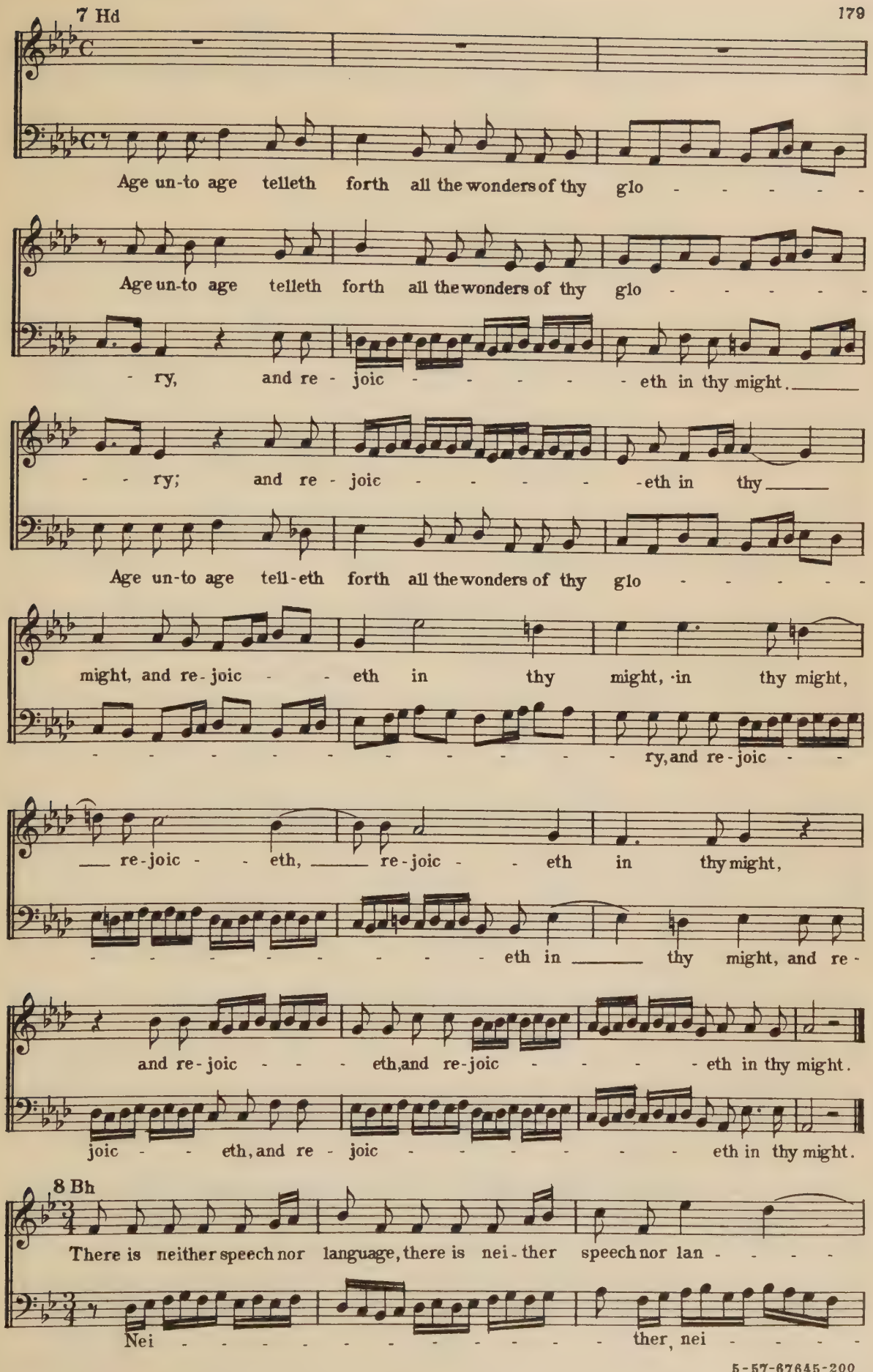
TENTH SERIES

Two part exercises, with text — Representative excerpts from early and recent composers, with a few new exercises, embodying maximum difficulties of pitch and rhythm, as well as the utmost independence of parts




4 Hd
- men, a - men, For we turn - - - - - - - - -
- men, a - men. For we turn - - - - -
- ed ev - 'ry one to his own way.
- ed, for we turn - - - - - - - - - - ed.
5 Hd
But thou com-fortest my heart in its op - pres - - - - - - - - -
But thou comfortest my heart in its op - pres - - - - - -
- - - - - - - - - - - - sion, its op - pres - -
- - - - - - - - - - - - sion, its op - pres - -
6 Bh
sion. A - - - - - - - - - - - - - - -
sion. Praise and hon-or and glo - ry and pow'r be
- - - - - - - - men. Praise and hon-or and glo-ry and
un - to God for - ev - er and for - ev - - er more. A - - - - - - - - - -
pow'r be un - to God for - ev - er and for - ev - - er - more!
- men.



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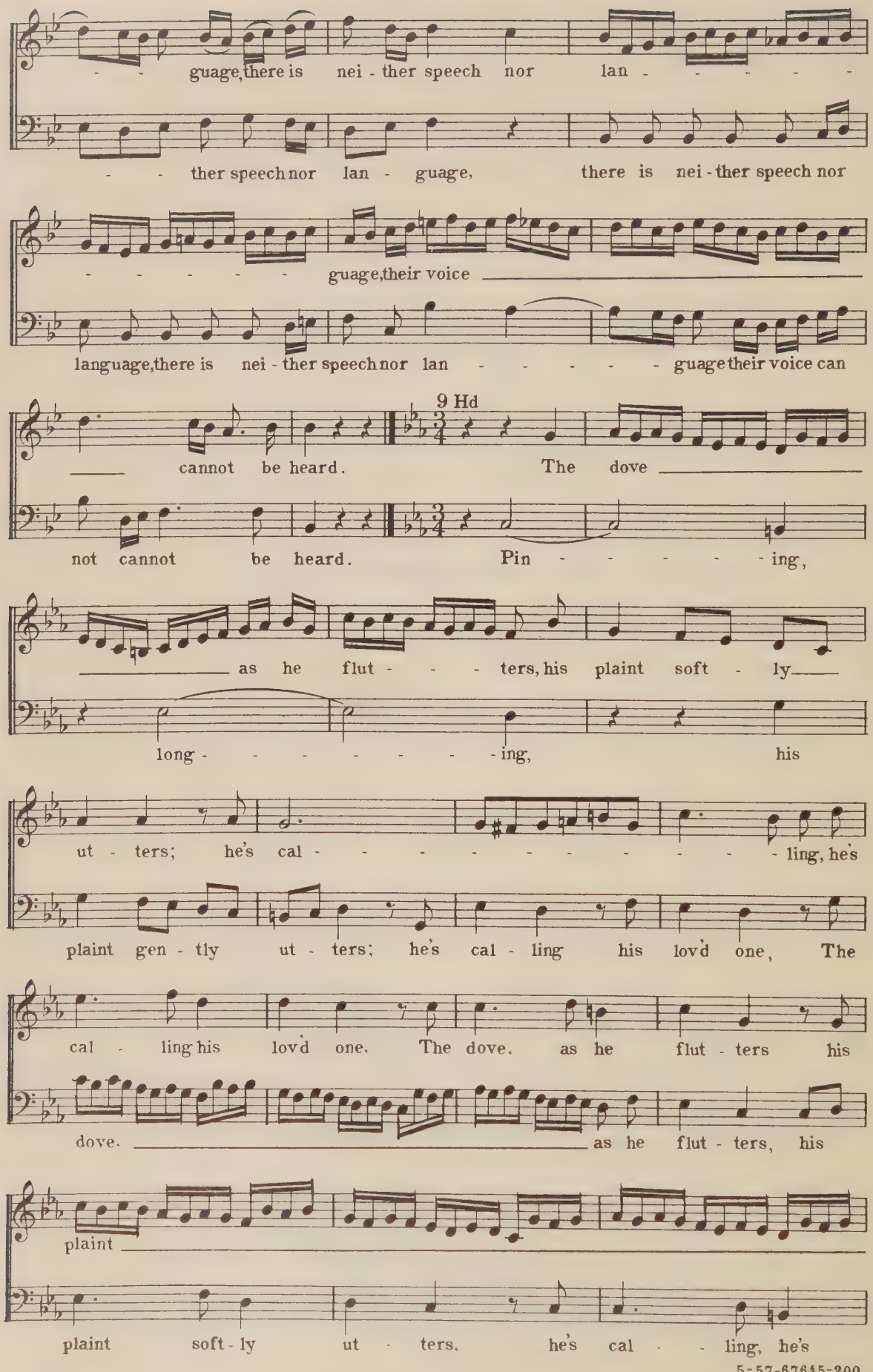

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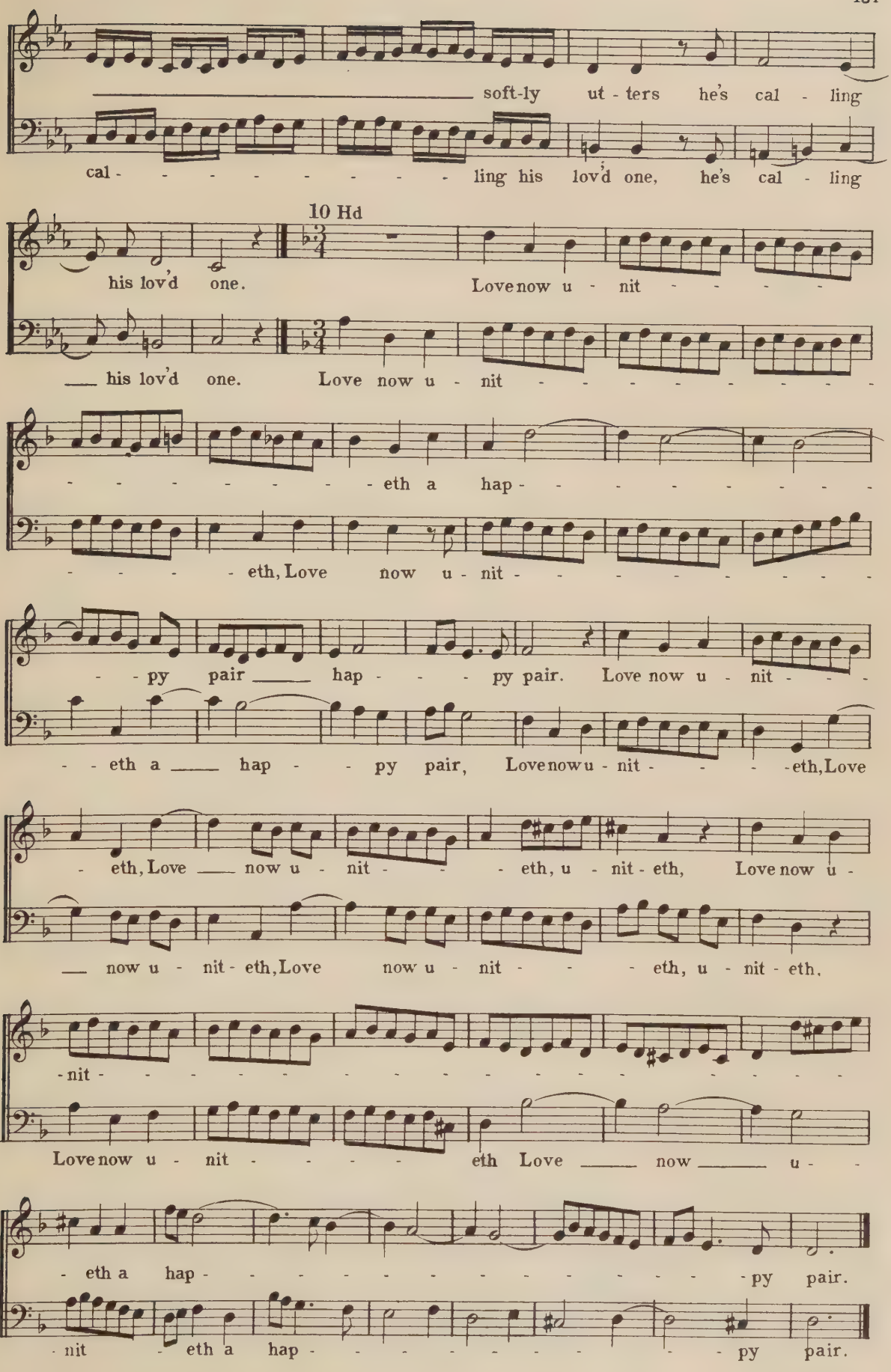

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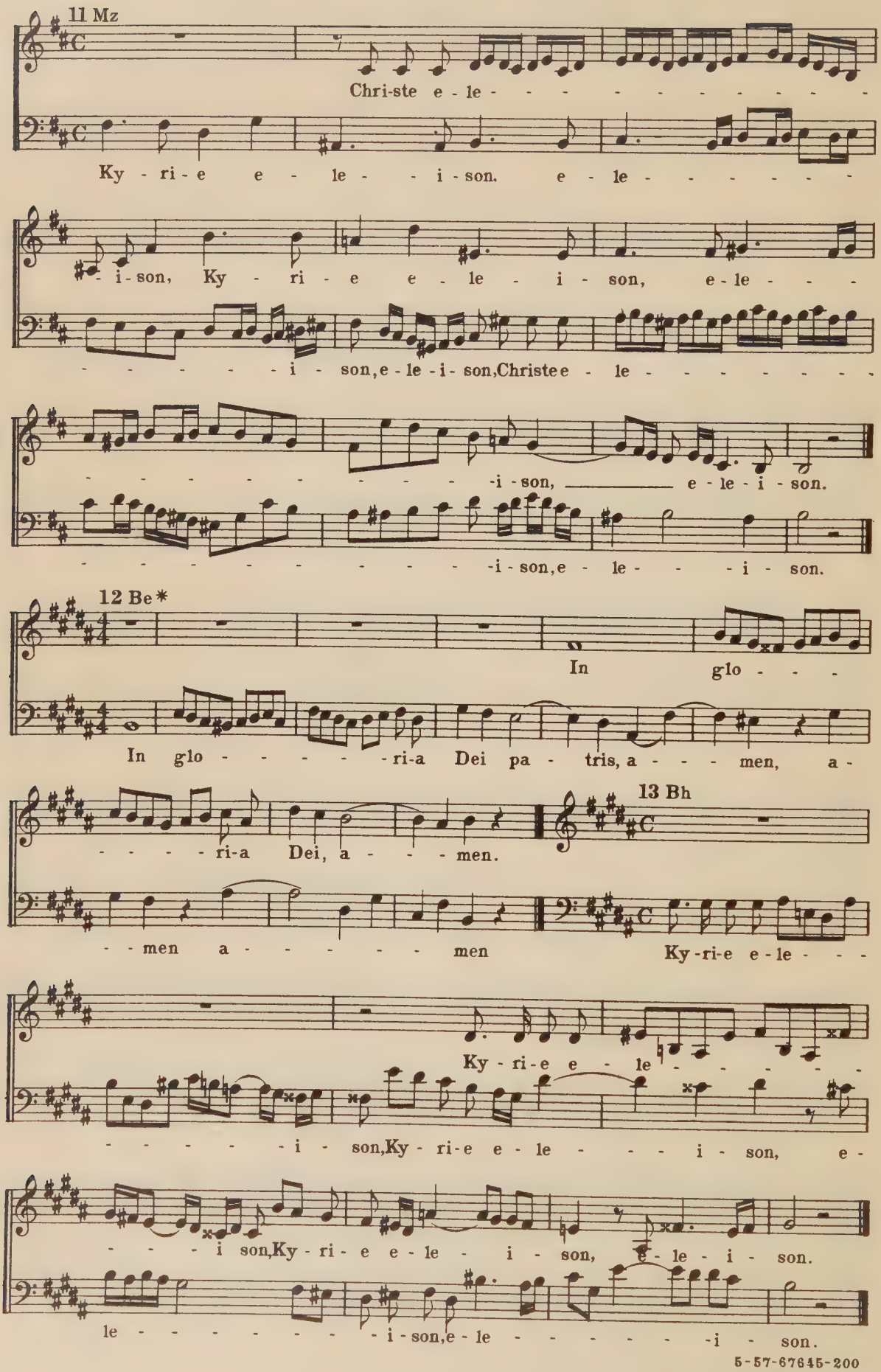
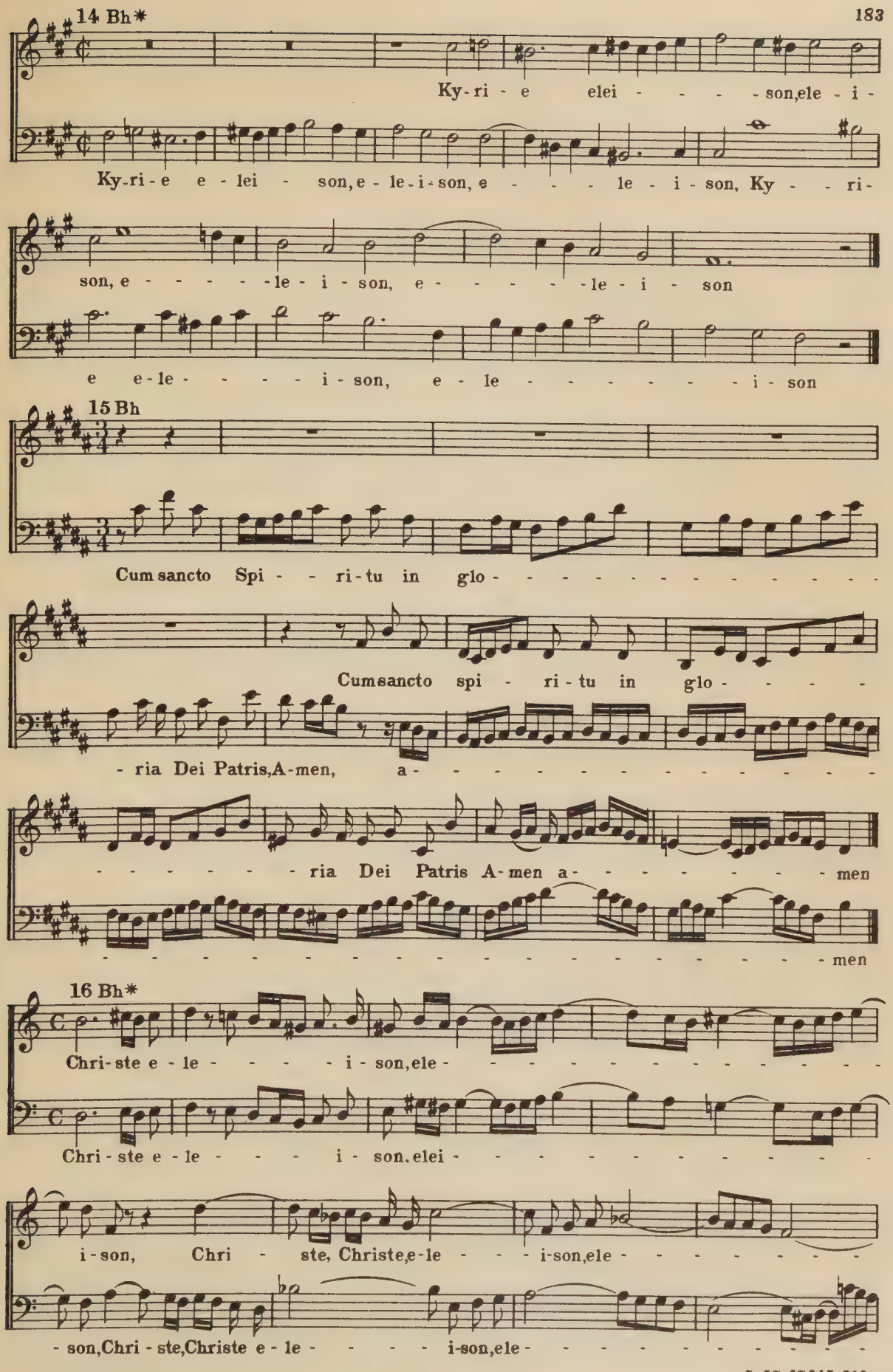
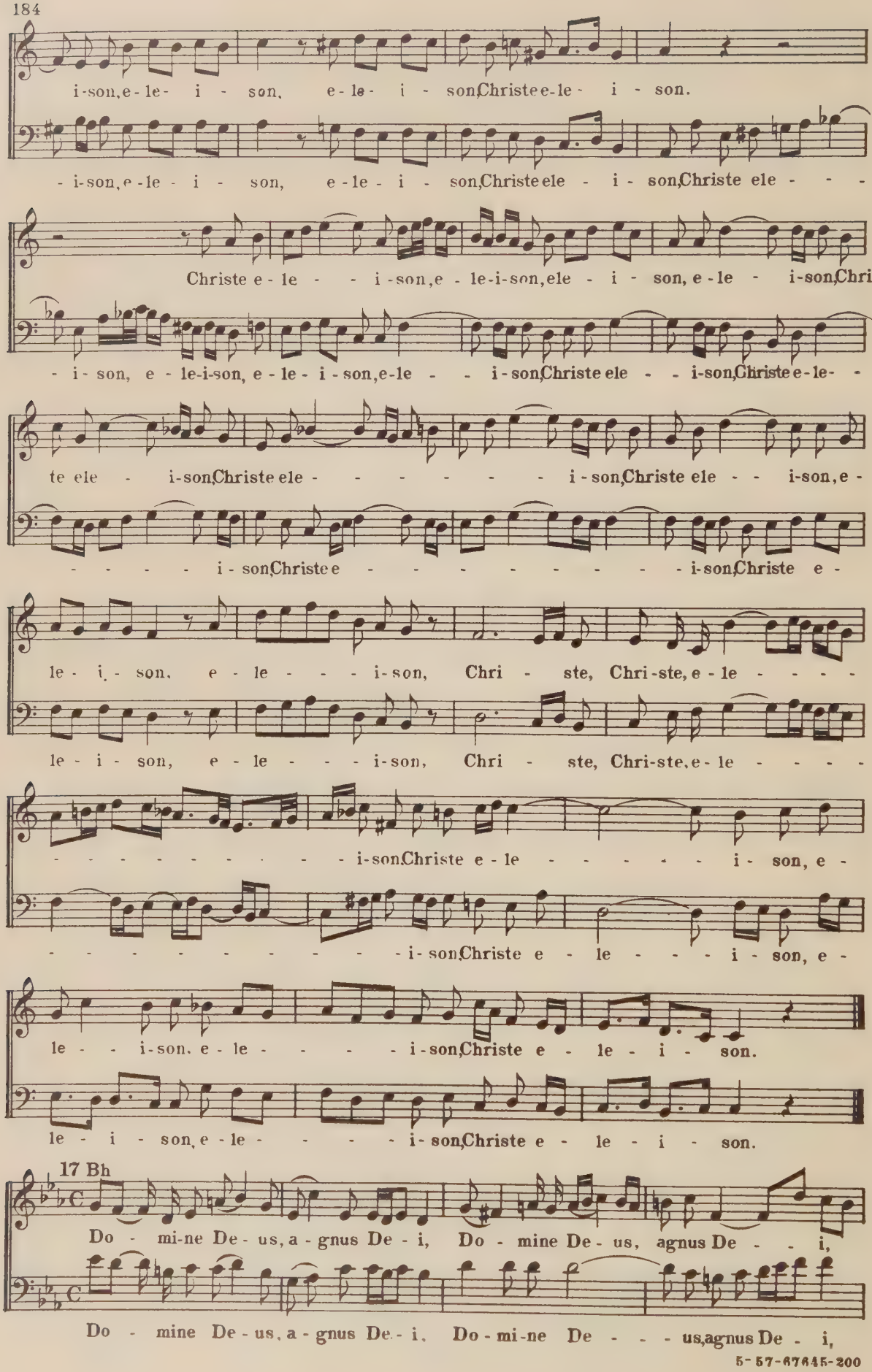

11 Mz
Chri-ste e - le - - - - - - - - - - - -
Ky - ri - e e - le - - i - son. e - le - - - - - -
- i - son, Ky - ri - e e - le - i - son, e - le - - -
- - - - - - - i - son, e - le - i - son, Christe e - le - - - - - - - -
- - - - - - - - - - - - - - - i - son, e - le - i - son.
- - - - - - - - - - - - - - - i - son, e - le - - - i - son.
12 Be*
In glo - - -
In glo - - - - - - ri-a Dei pa - tris, a - - - men, a -
- - - - - ri-a Dei, a - - - men.
13 Bh
- - men a - - - - - - - men Ky-ri-e e-le - - -
Ky - ri - e e - le - - - - - -
- - - - - - - i - son, Ky - ri - e e - le - - - i - son, e -
- - - - i son, Ky - ri - e e - le - i - son, e - le - i - son.
le - - - - - - - - - i - son, e - le - - - - - - - i - son.


14 Bh*
Ky-ri-e elei-son,ele-i-
Ky-ri-e e-lei-son,e-le-i-son,e-le-i-son, Ky-ri-
son,e-le-i-son, e-le-i-son
e e-le-i-son, e-le-i-son
15 Bh
Cum sancto Spi-ri-tu in glo-
Cumsancto spi-ri-tu in glo-
-ria Dei Patris,A-men, a-
-ria Dei Patris A-men a-men
-men
16 Bh*
Chri-ste e-le-i-son,ele-
Chri-ste e-le-i-son,elei-
i-son, Chri-ste, Christe,e-le-i-son,ele-
-son,Chri-ste,Christe e-le-i-son,ele-



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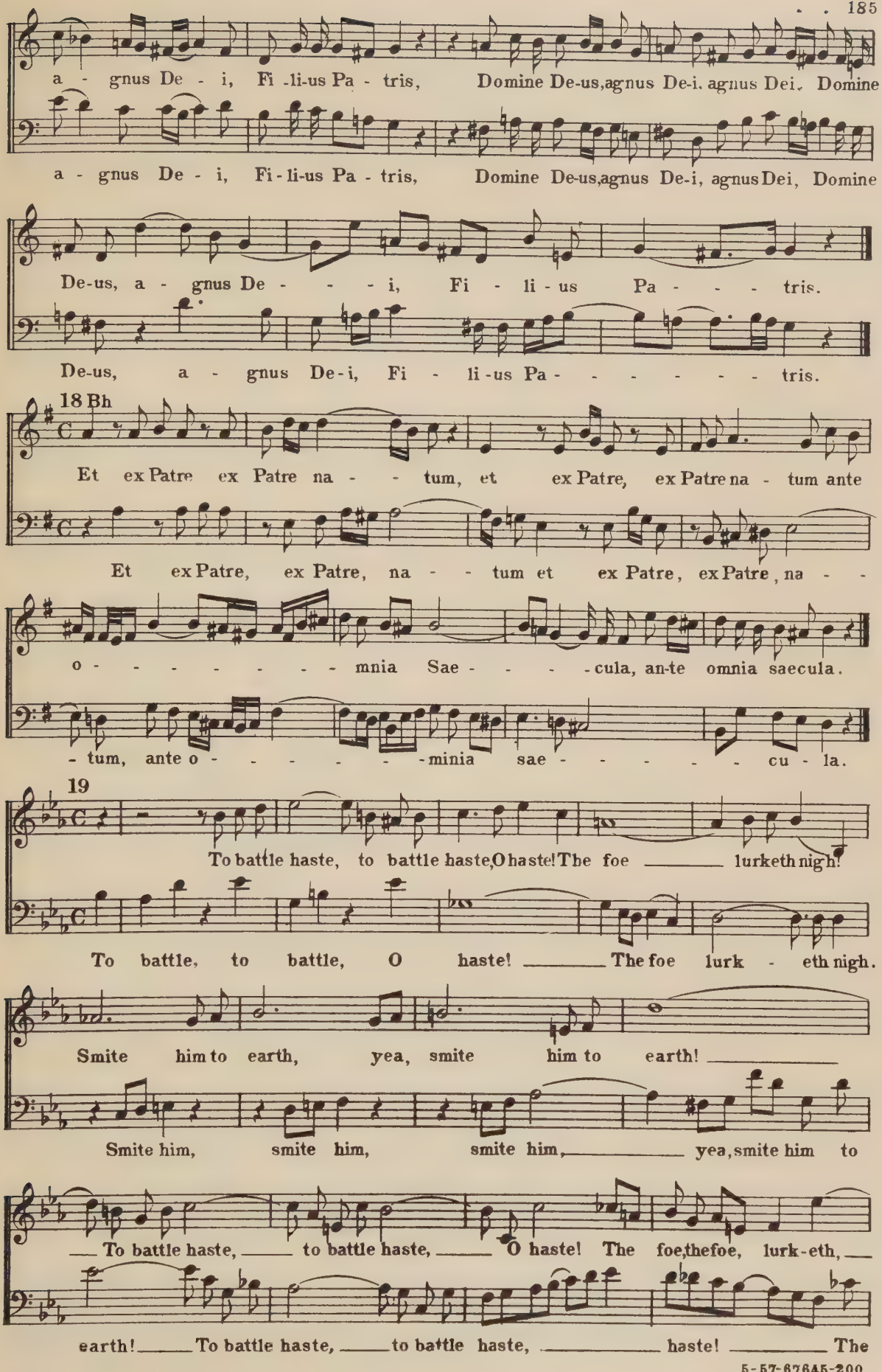

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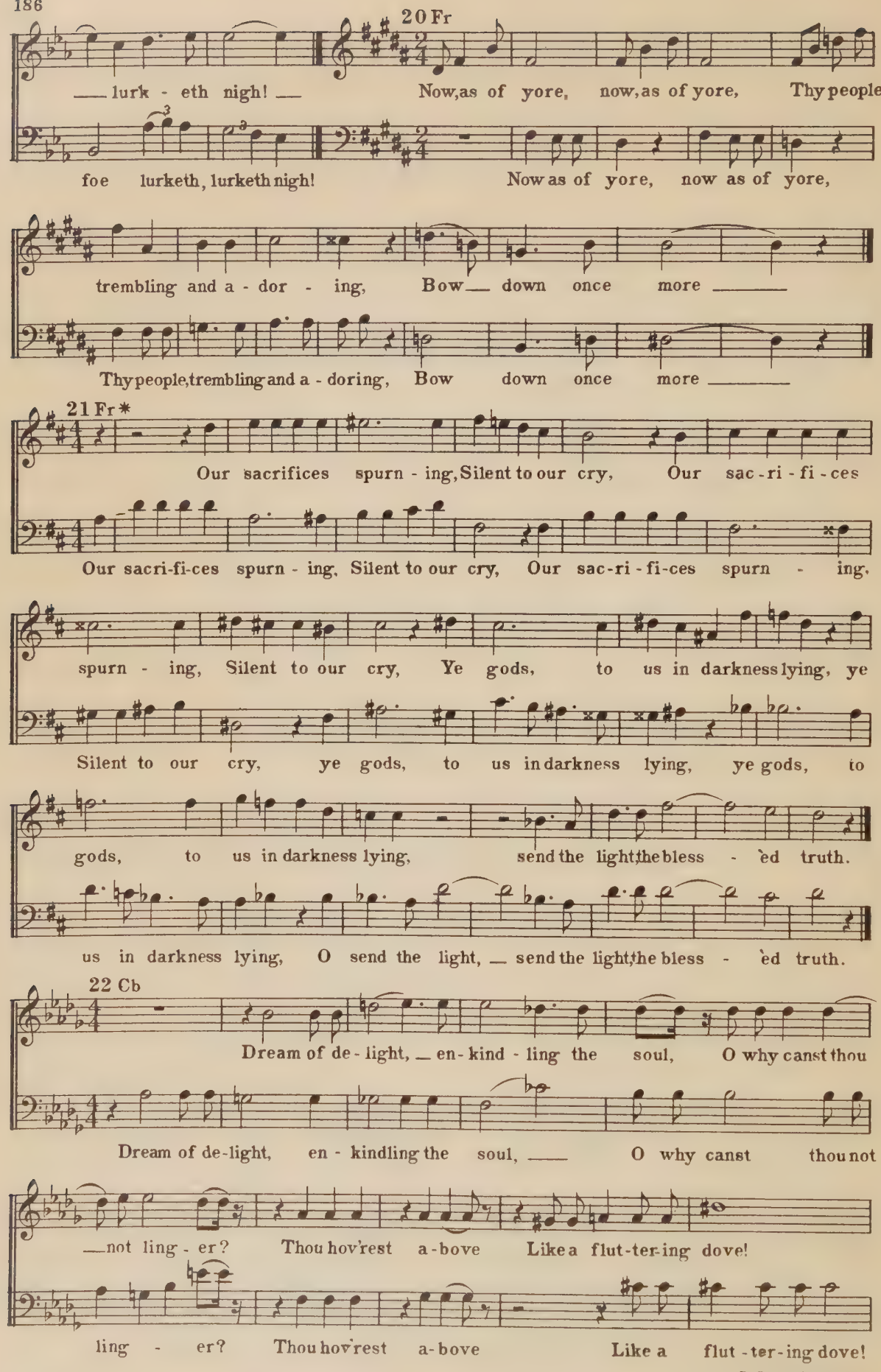

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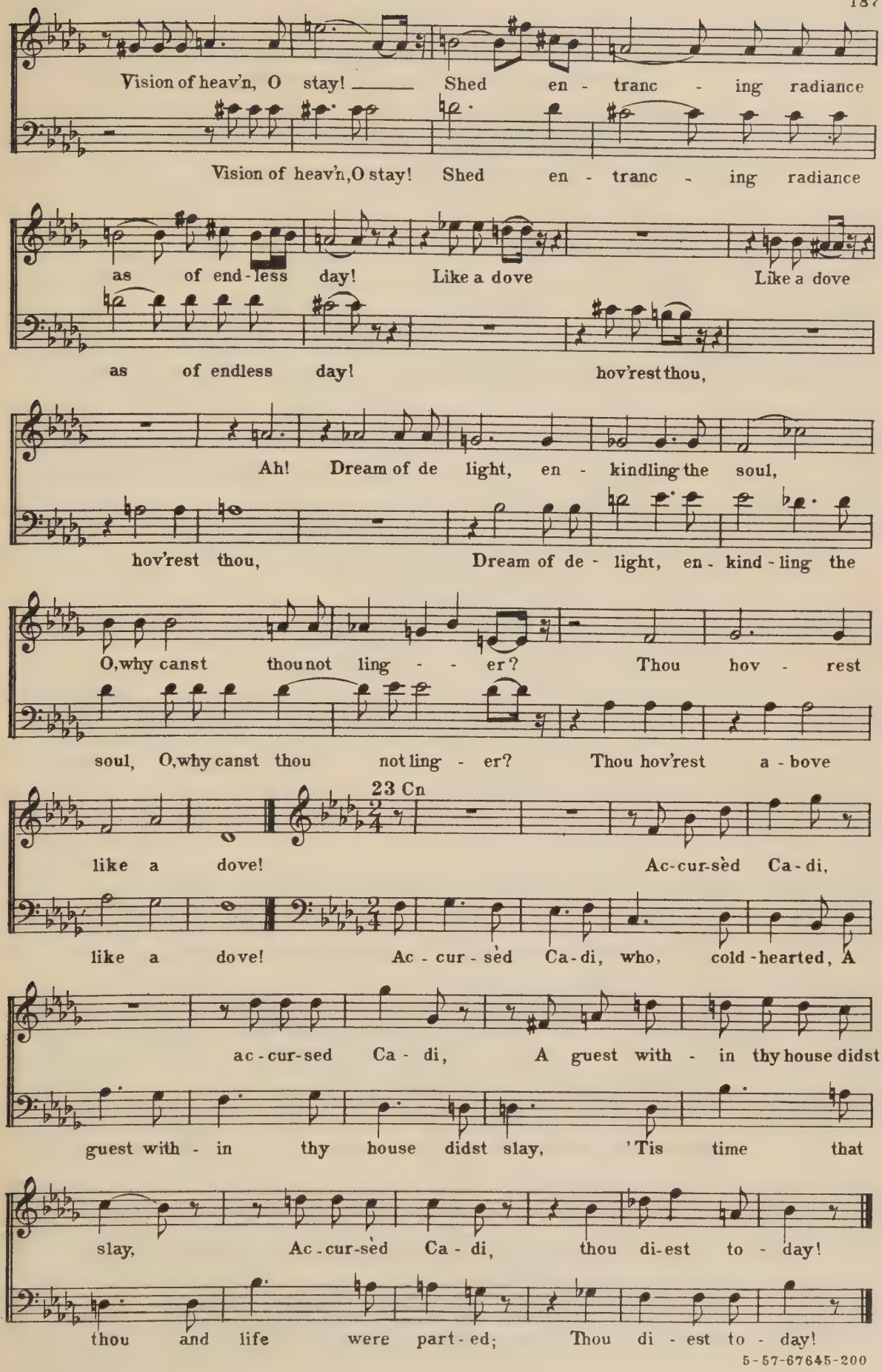

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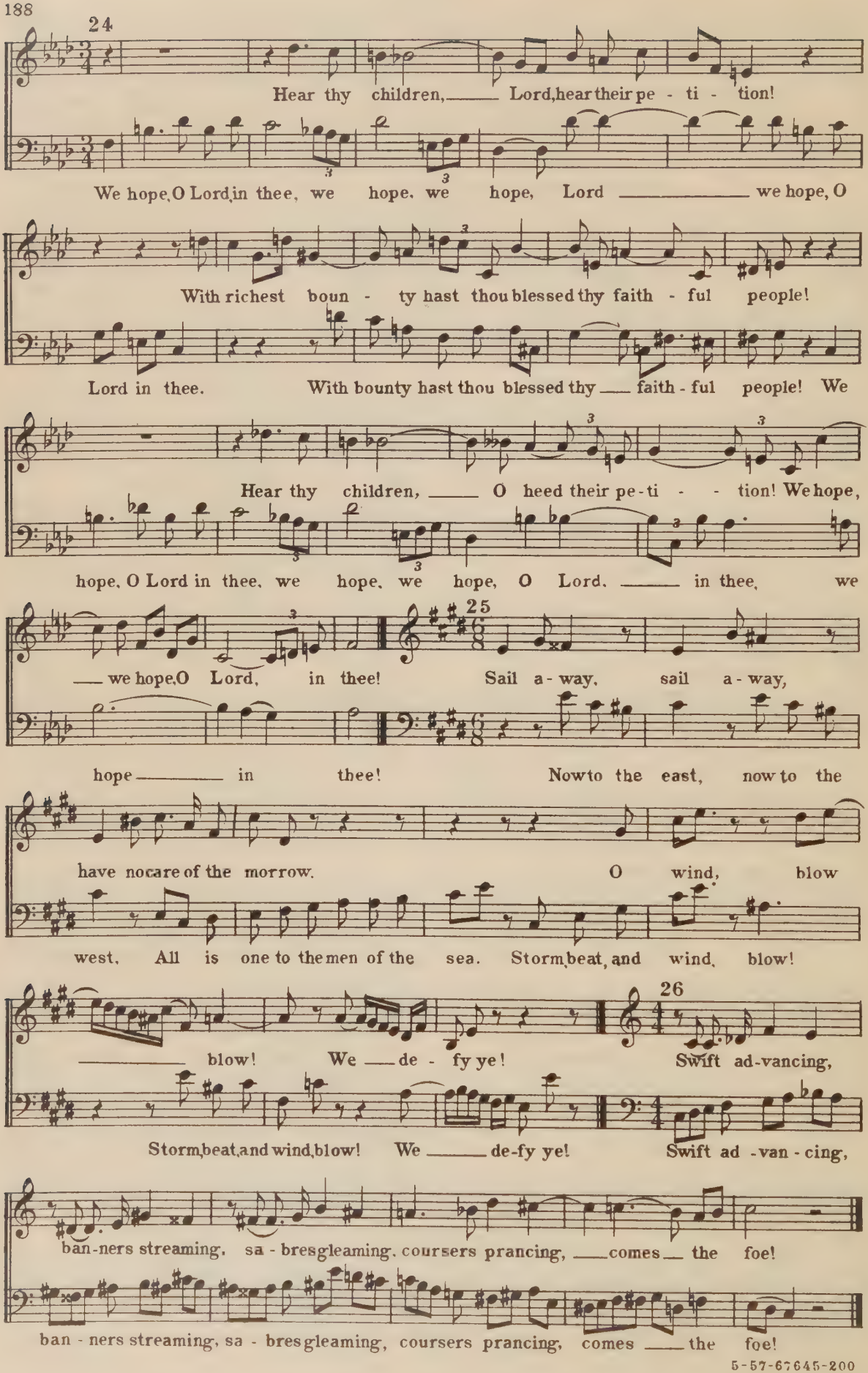

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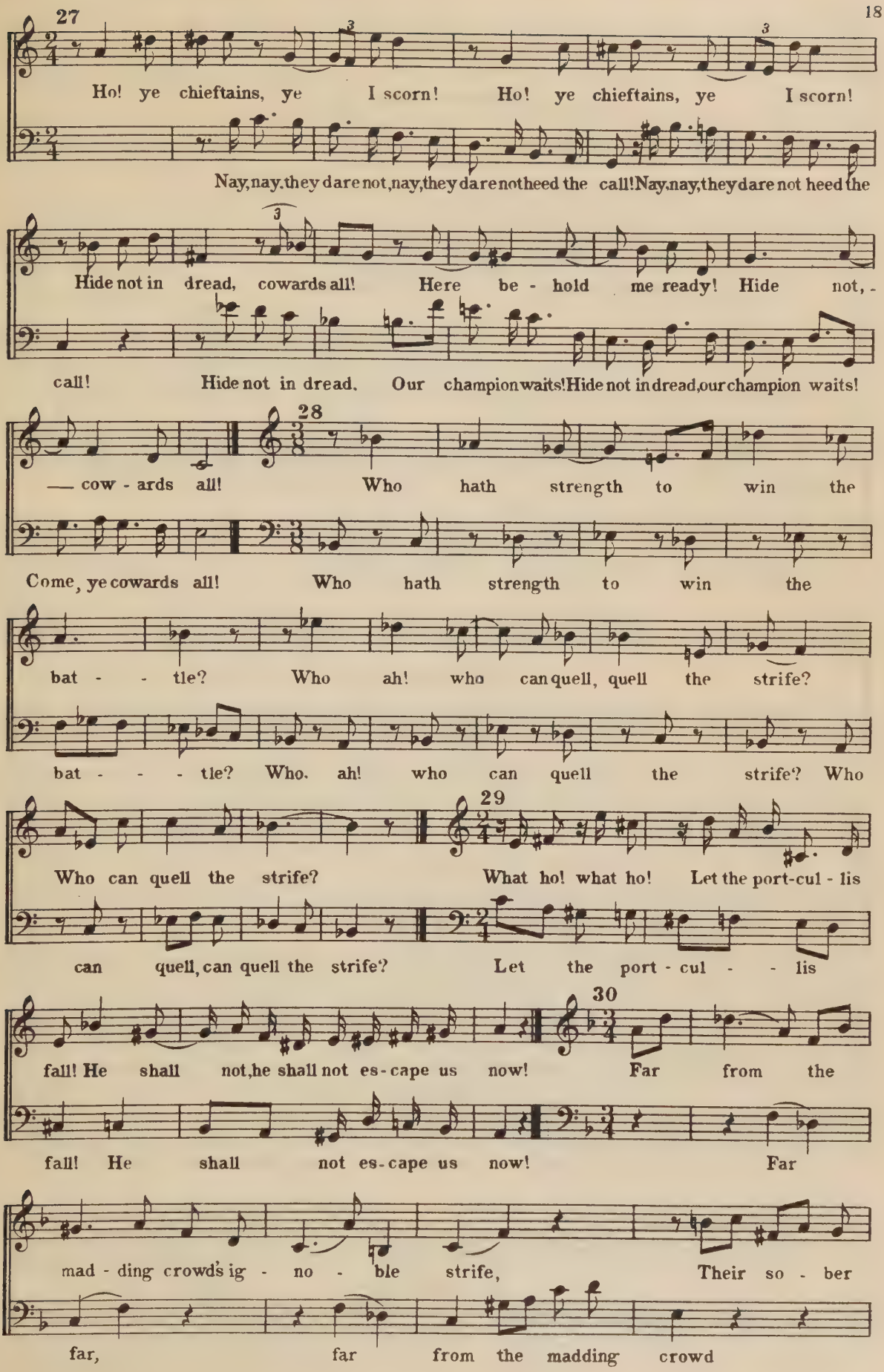
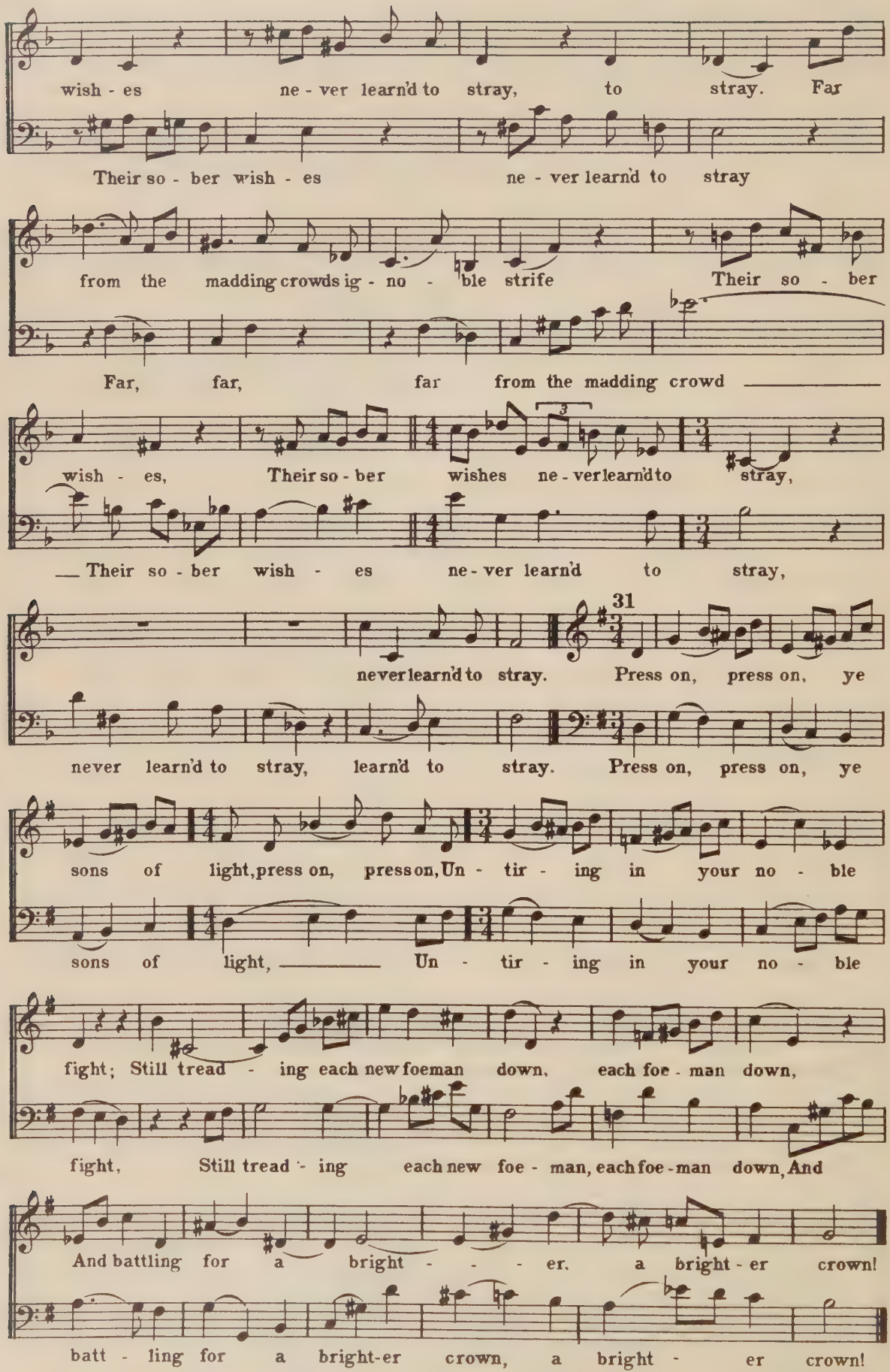

27
Ho! ye chieftains, ye I scorn! Ho! ye chieftains, ye I scorn!
Nay, nay, they dare not, nay, they dare not heed the call! Nay, nay, they dare not heed the
Hide not in dread, cowards all! Here be - hold me ready! Hide not, -
call! Hide not in dread, Our champion waits! Hide not in dread, our champion waits!
28
— cow - ards all! Who hath strength to win the
Come, ye cowards all! Who hath strength to win the
bat - - tle? Who ah! who can quell, quell the strife?
bat - - - tle? Who, ah! who can quell the strife? Who
29
Who can quell the strife? What ho! what ho! Let the port-cul - lis
can quell, can quell the strife? Let the port - cul - - lis
30
fall! He shall not, he shall not es-cape us now! Far from the
fall! He shall not es-cape us now! Far
mad - ding crowds ig - no - ble strife, Their so - ber
far, far from the madding crowd



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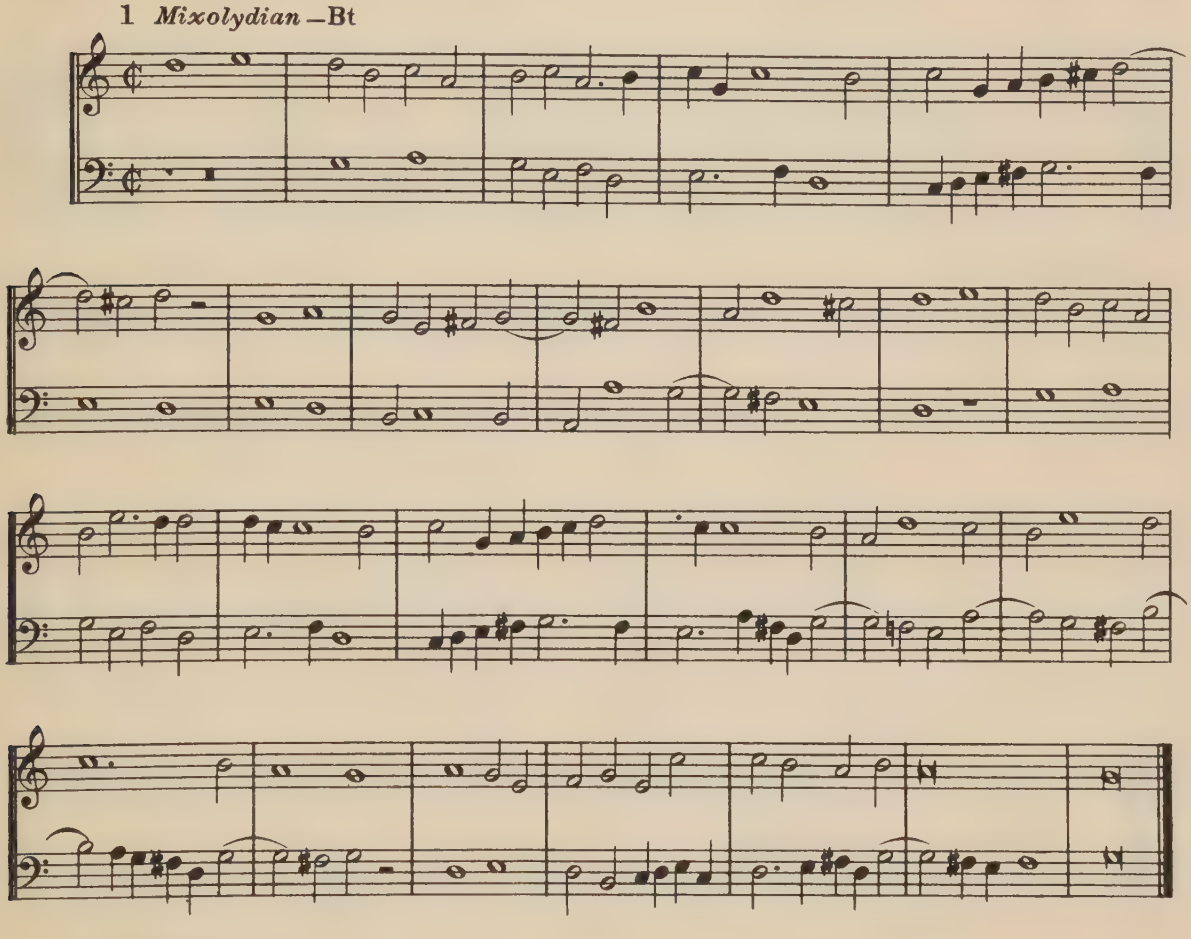
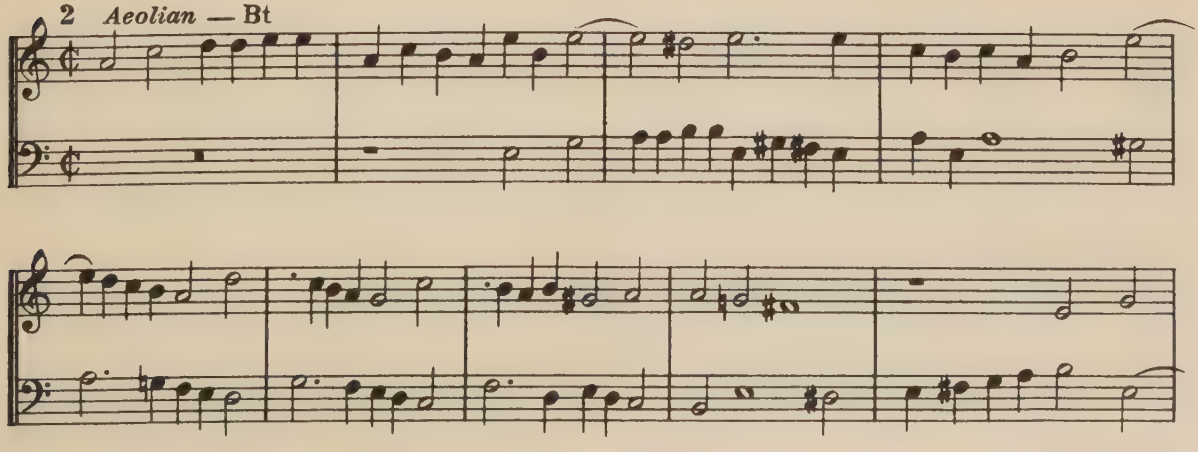
ELEVENTH SERIES

Two-part exercises, partly without and partly with text, in the following Church Modes: Aeolian, Dorian, Ionian, Mixolydian, Phrygian — Canonic imitation, strict and free, in other intervals than that of the octave

1 *Mixolydian* — Bt



2 *Aeolian* — Bt



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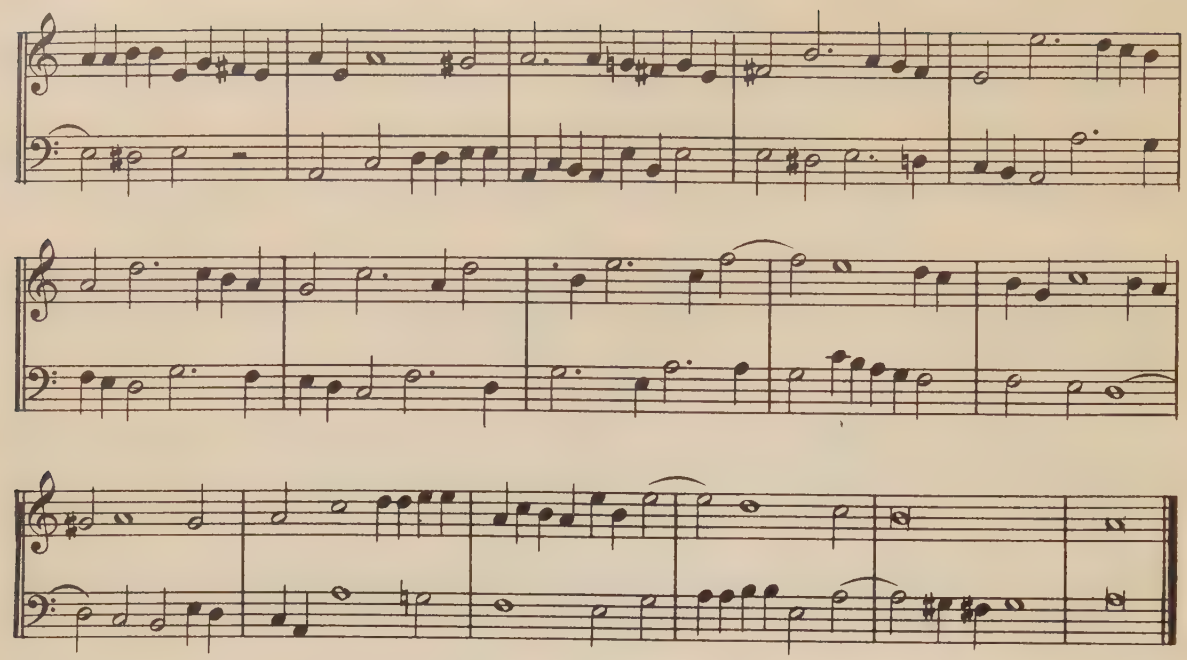
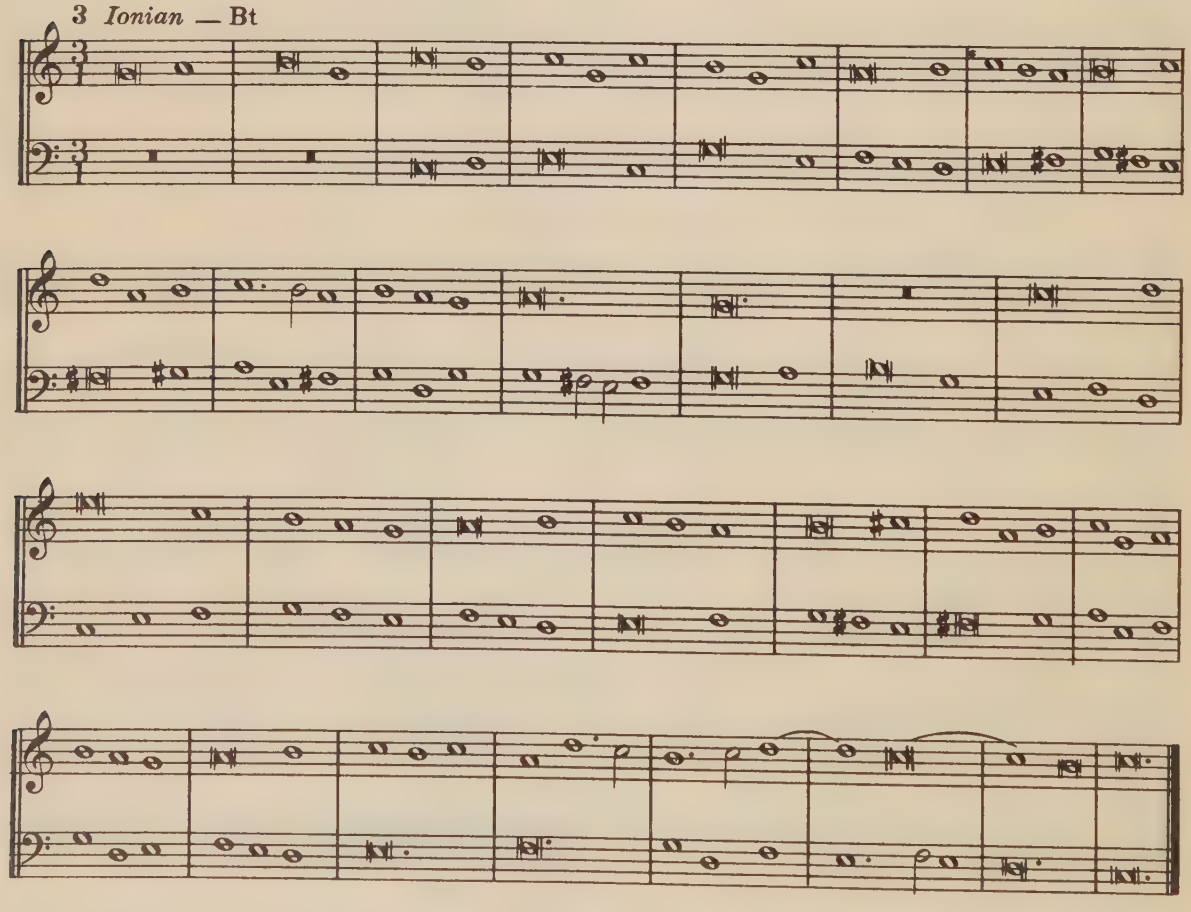
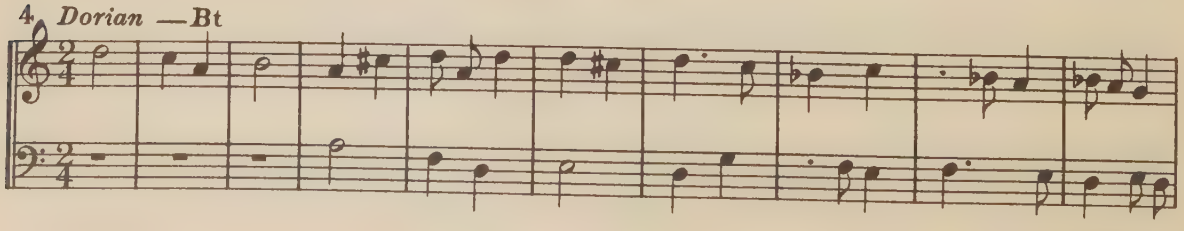
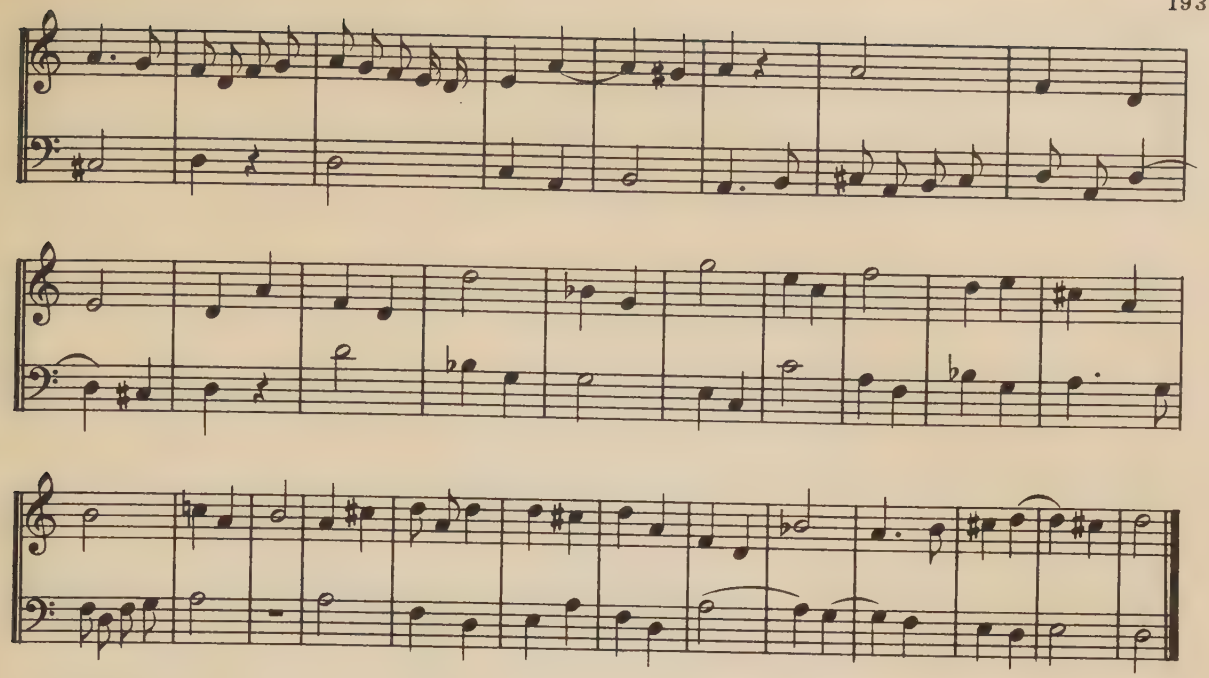


3 *Ionian* — Bt

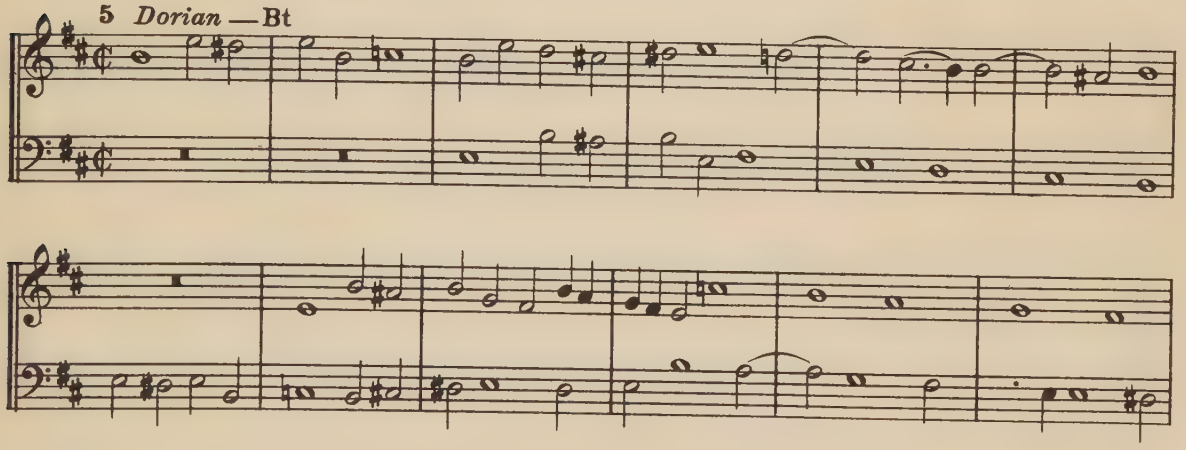


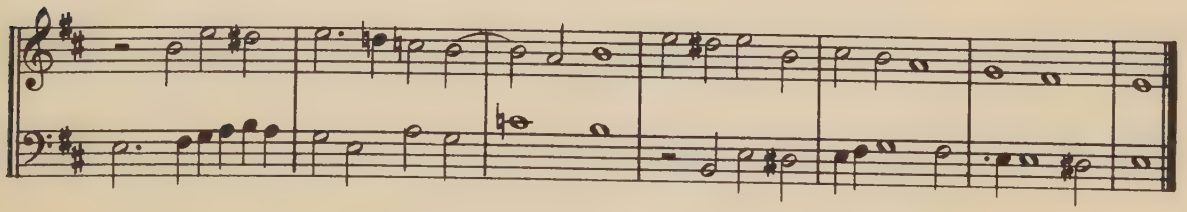
4 *Dorian* — Bt



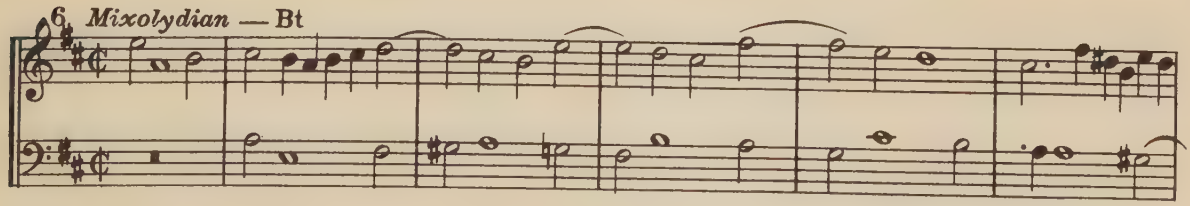


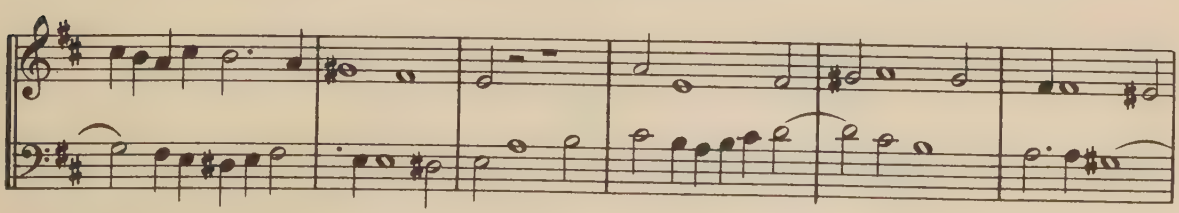
5 *Dorian* — Bt





6 *Mixolydian* — Bt





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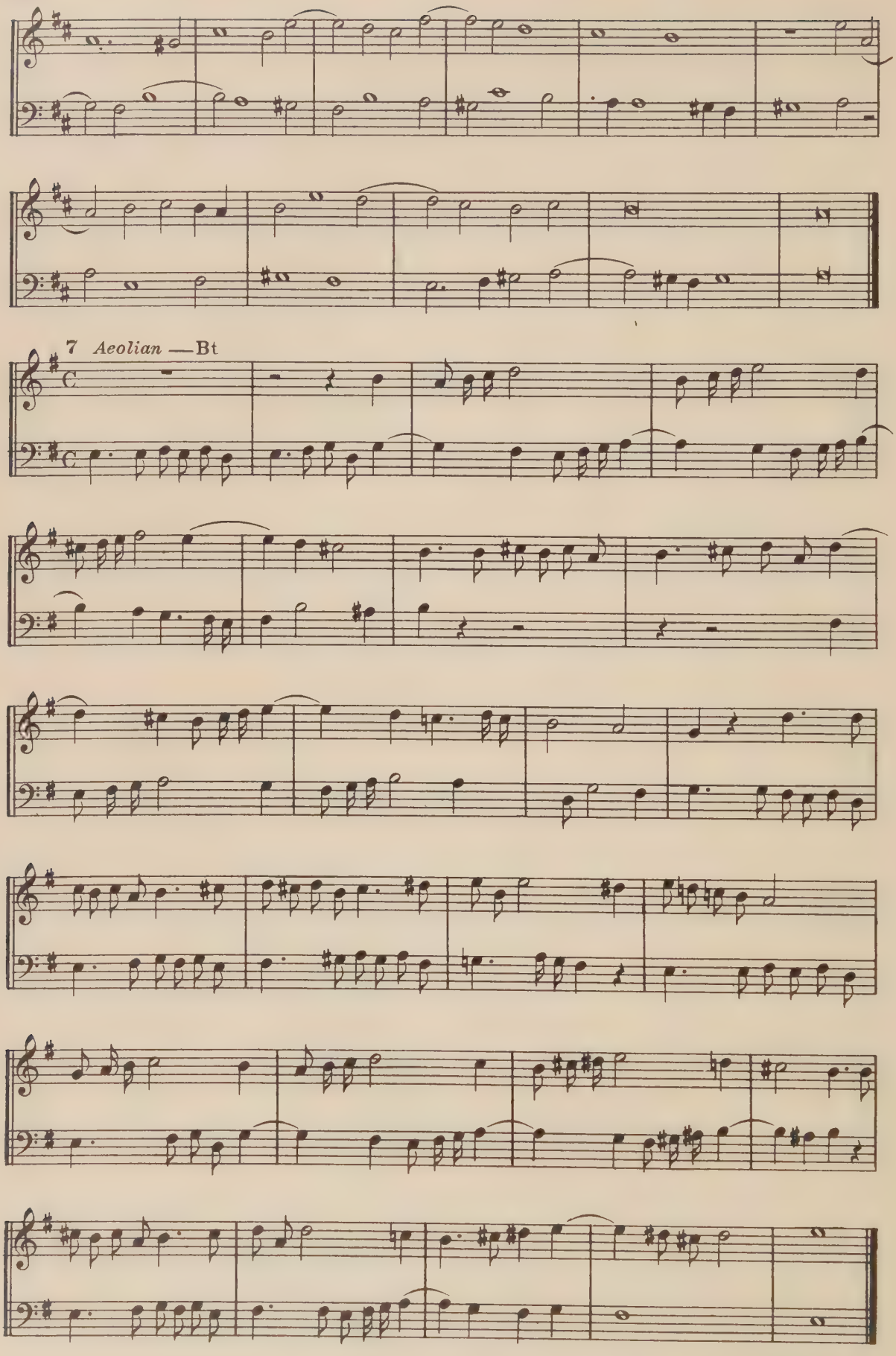

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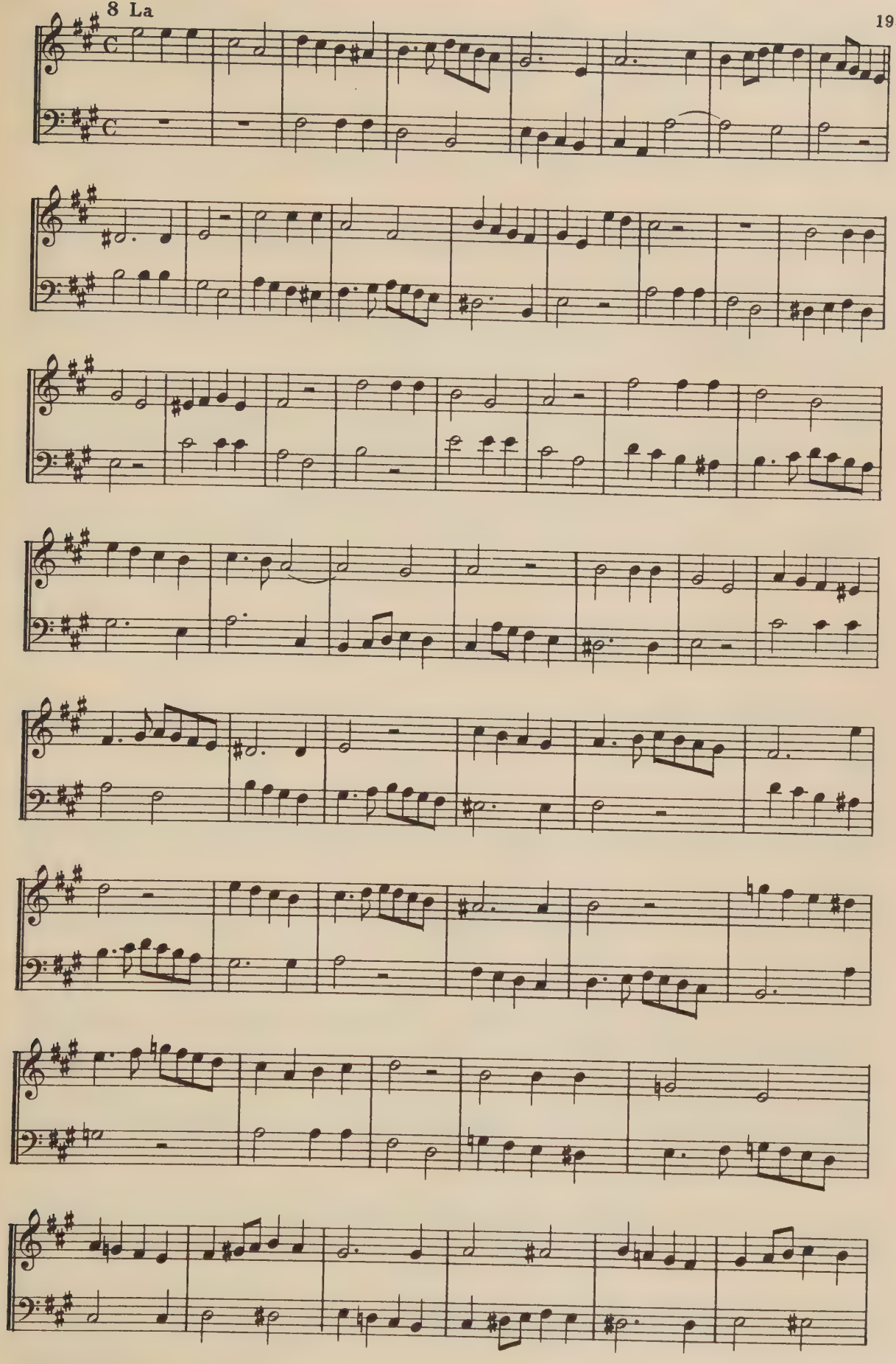

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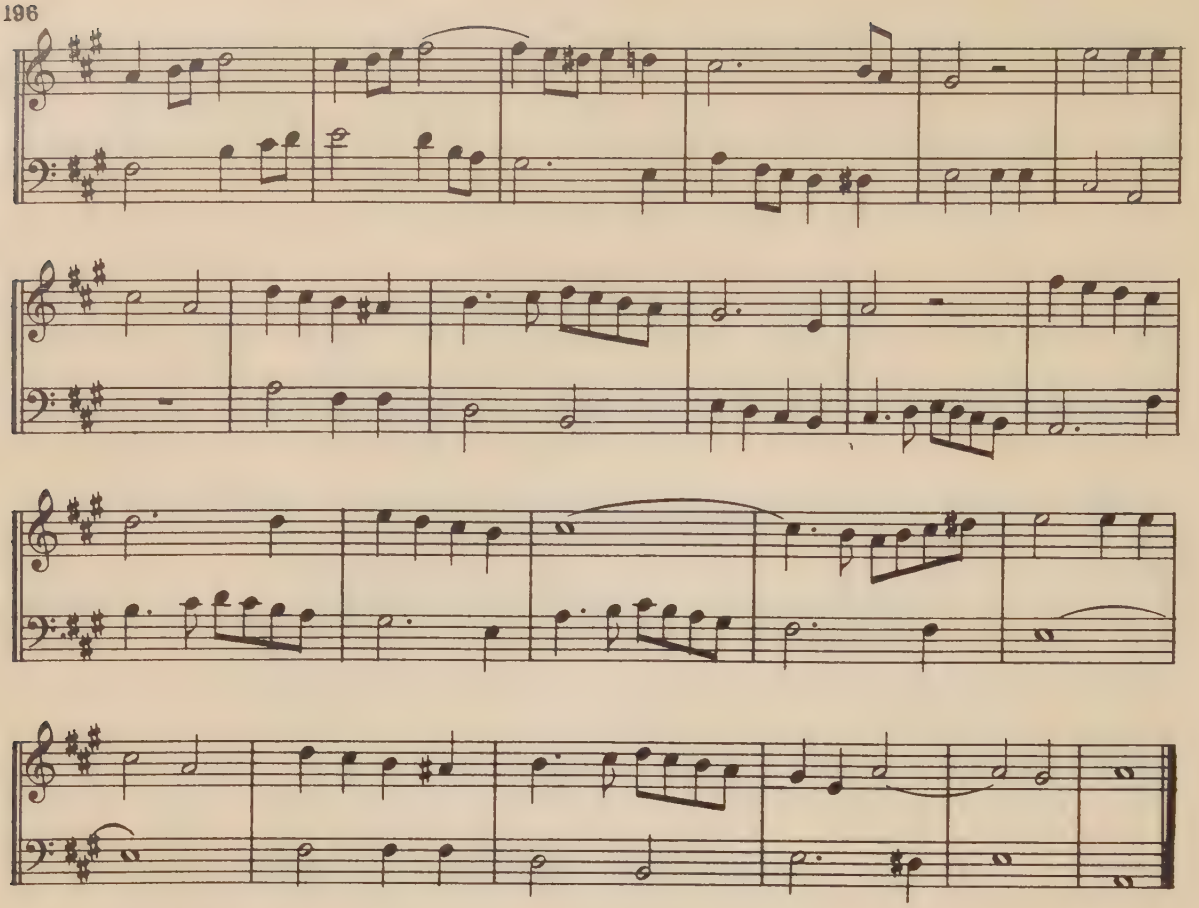
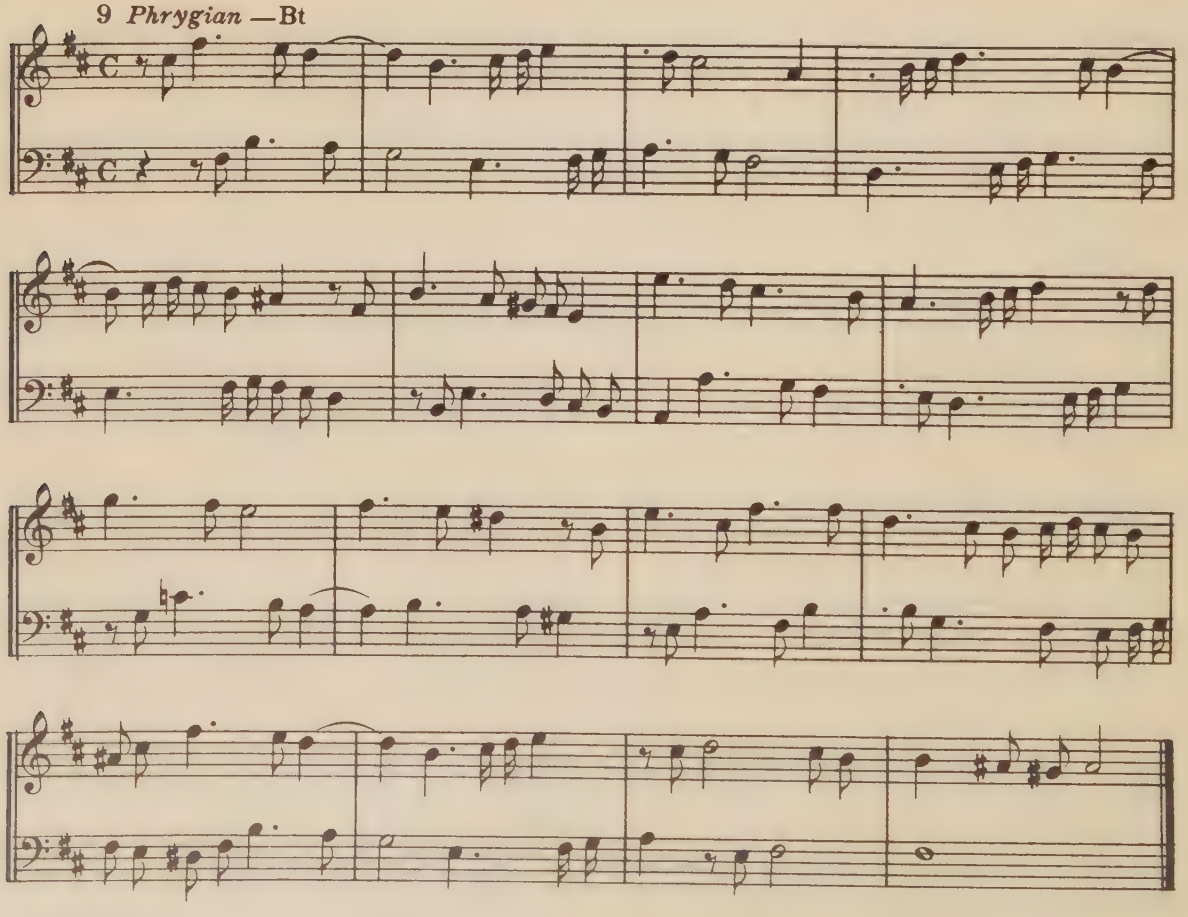
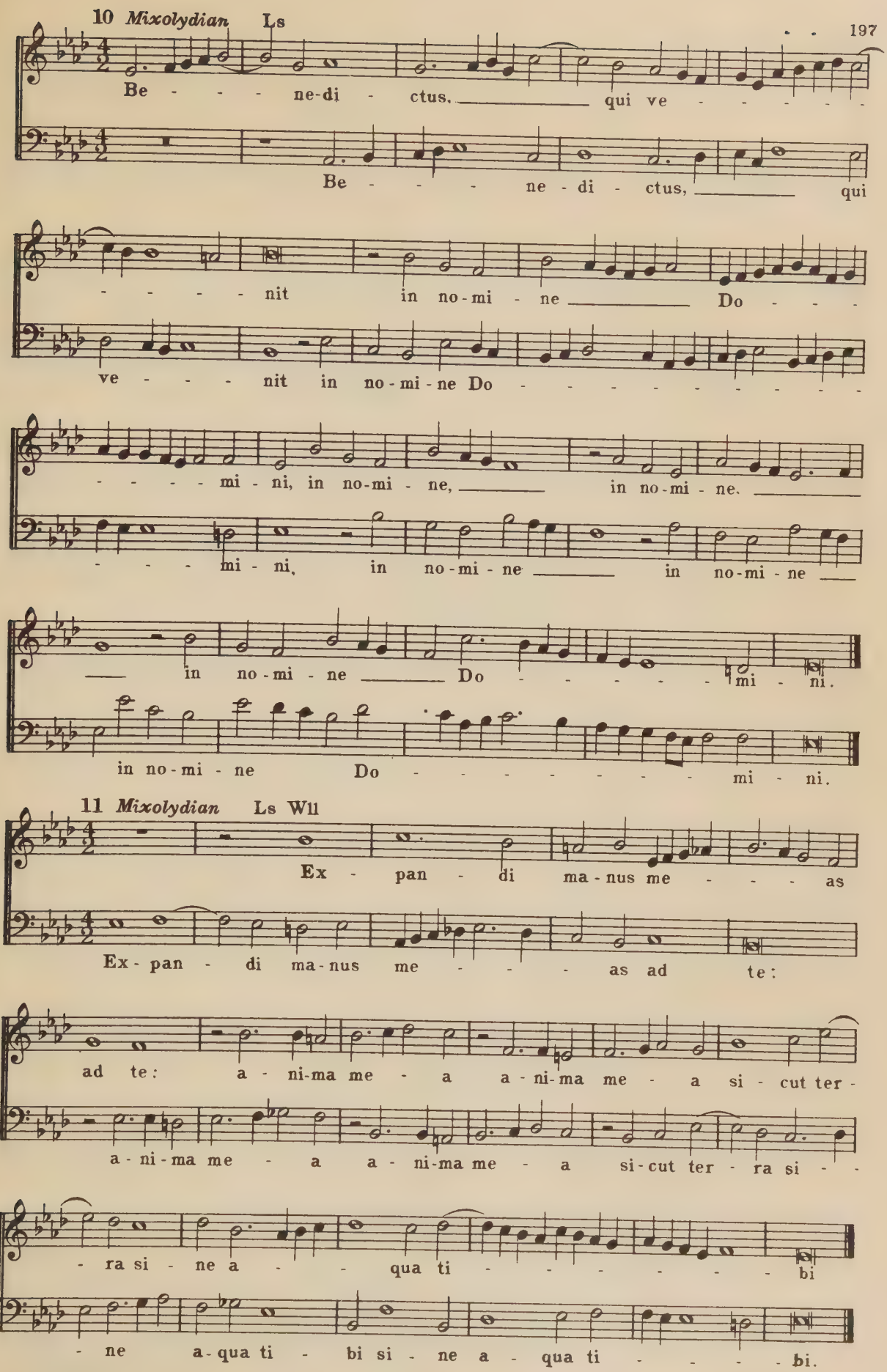
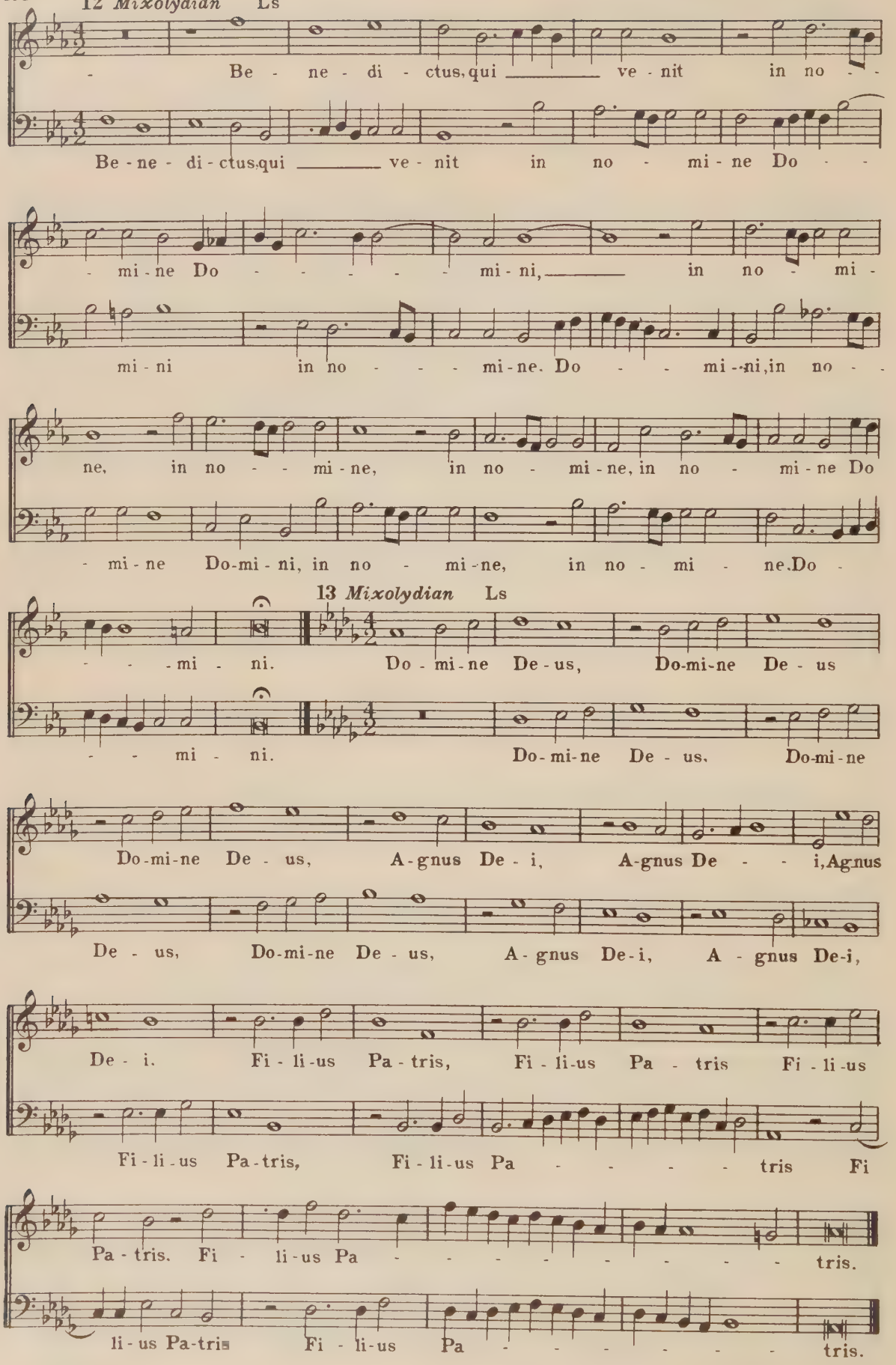


9 *Phrygian* —Bt

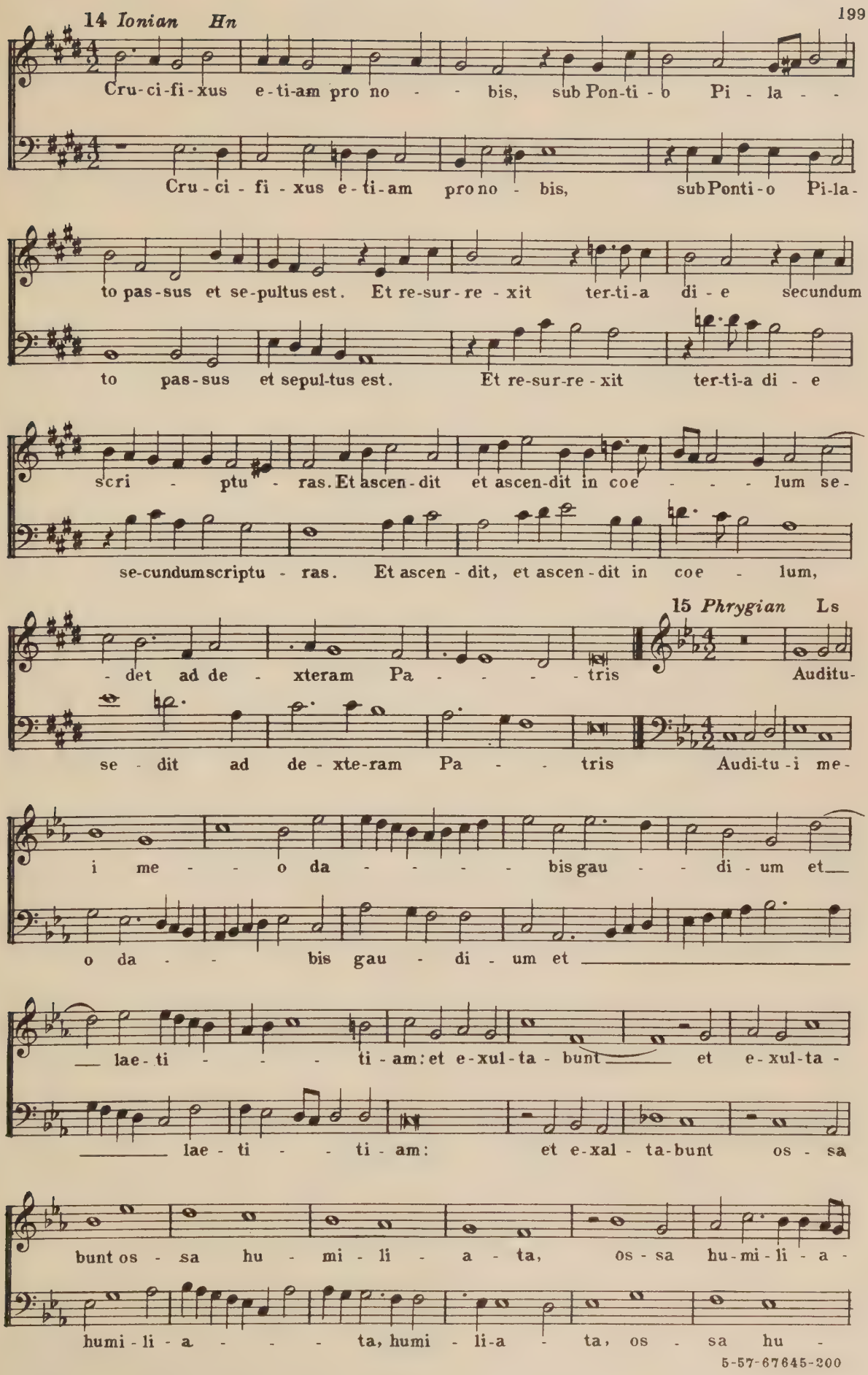



10 Mixolydian Ls
Be - - - - ne-di - ctus, _____ qui ve - - - - - -
Be - - - - ne - di - ctus, _____ qui
- - - - - nit in no-mi - ne _____ Do - - -
ve - - - - nit in no-mi-ne Do - - - - - - - - - - -
- - - - - mi - ni, in no-mi - ne, _____ in no-mi - ne. _____
- - - - mi - ni, in no-mi - ne _____ in no-mi - ne ____
____ in no-mi - ne _____ Do - - - - - - mi - ni.
in no-mi - ne Do - - - - - - - - mi - ni.
11 Mixolydian Ls Wll
Ex - pan - di ma - nus me - - - - as
Ex - pan - di ma - nus me - - - - as ad te:
ad te: a - ni-ma me - a a - ni-ma me - a si - cut ter -
a - ni - ma me - a a - ni-ma me - a si-cut ter - ra si - -
- ra si - ne a - - qua ti - - - - - - - bi
- ne a-qua ti - bi si - ne a - qua ti - - - - - bi.

12 *Mixolydian* Ls



13 *Mixolydian* Ls



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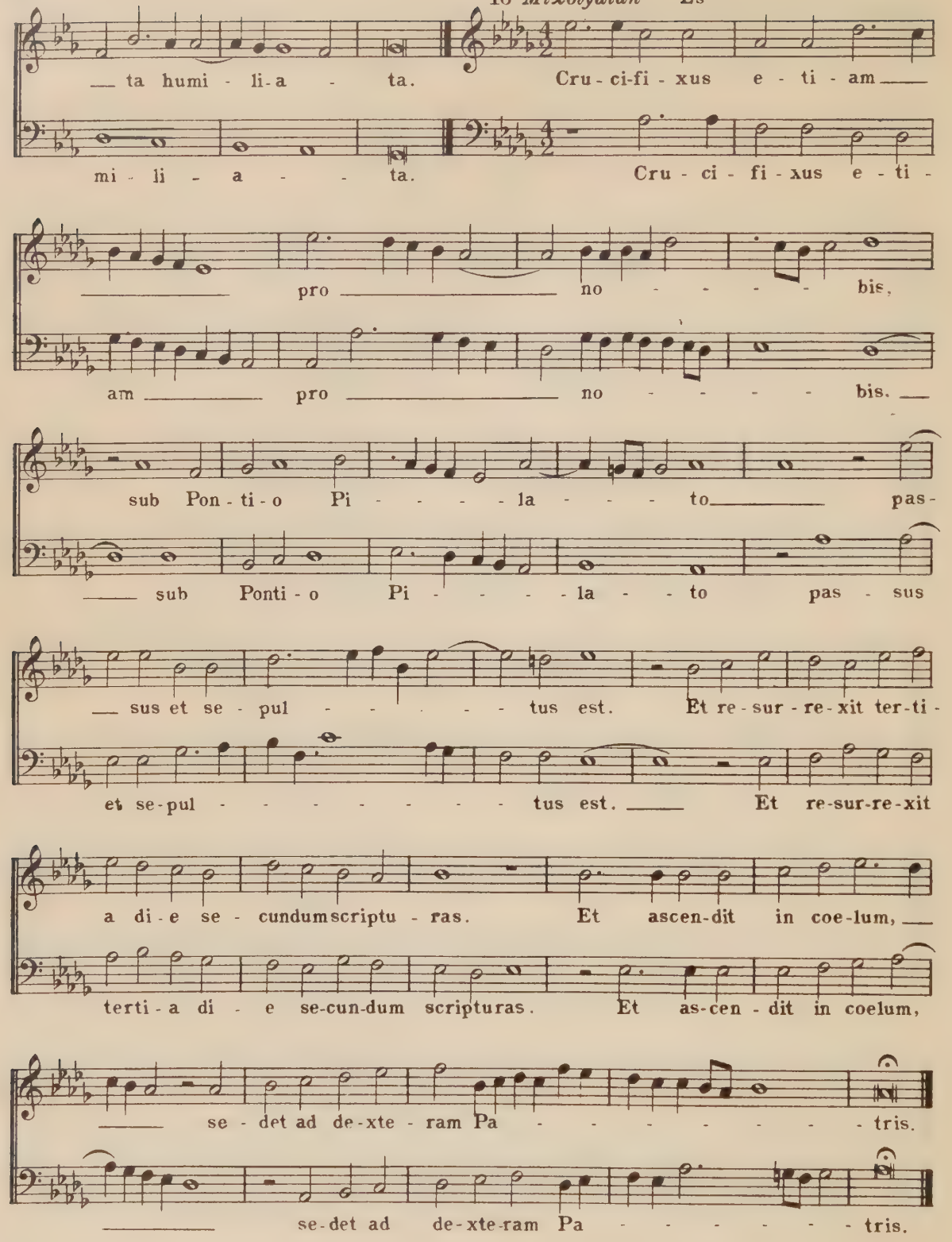
16 *Mixolydian* Ls



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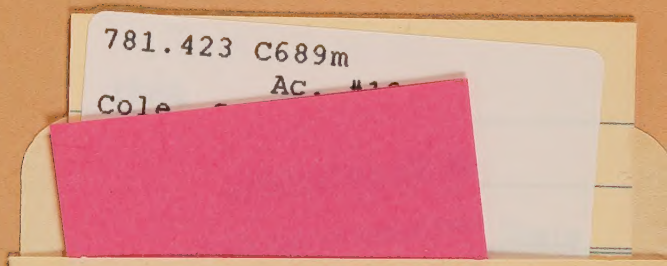

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